OLD CHINESE PORCELAIN & WORKS OF ART IN CHINA

A. W. BAHR

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OLD CHINESE PORCELAIN AND
WORKS OF ART IN CHINA

SHANGHAI EXHIBITION—1908

Old Chinese Porcelain
and
Works of Art in China

Being Description and Illustrations of Articles selected from an Exhibition held in Shanghai, November, 1908

BY
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A. W. BAHR

WITH FRONTISPIECE AND 120 PLATES, 12 BEING IN COLOUR

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CONTENTS

	PAGE
Introduction	1
Notes on Chinese Porcelain	5
Glossary of Terms	19
List of Illustrations	21
Index of Articles according to Periods	29
Index of Articles according to Class	35
Description of Articles	41

INTRODUCTION

THE present Volume is not a history of, nor work on, Chinese Porcelain, but is really an illustrated Catalogue and brief description of the principal objects shown at an Exhibition held at Shanghai in November, 1908, under the auspices of the North-China branch of the Royal Asiatic Society.

For the first time an attempt was made to collect, in China itself, representative specimens of Chinese Porcelain and Works of Art of acknowledged excellence and undoubtedly genuine.

A long period of time was taken in preparation by the following committee, whose names are well known in Shanghai as connoisseurs.

Sir Pelham Warren, K.C.M.G., *President of the North-China branch of the Royal Asiatic Society.*
Mr. C. Oswald Liddell, *Chairman.*
Mr. A. W. Bahr, *Hon. Secretary.*
Dr. J. C. Ferguson, *Hon. Treasurer.*
Mrs. Ayscough,
Dr. A. Stanley,
Dr. S. M. Cox,
Mr. F. E. Wilkinson,
Taotai Hoo erh mai,
Taotai Shen tun ho,
Mr. T. W. Kingsmill,
Mr. M. Chapeaux,
Mr. G. H. Thomson,
Mr. Zung song ching,
Mr. Wong kai zur.

Cordial assistance was given by various high officials of the Chinese Empire, from places so far apart as Peking, Canton and Nanchang, and was in a great measure due to the personal influence of Dr. J. C. Ferguson, Councillor to the Viceroys of Nanking and Wuchang.

Some of the choicest pieces of the well-known collections of H.E. Tuan Fang, Viceroy of the Liang-kiang, H.E. King siao san, Governor of Nanchang, Mr. Li chi bai of Canton and Taotai Hwang chung huei of Peking, were kindly loaned and selections were carefully made from the numerous collections in Shanghai and neighbourhood.

The Exhibition was an unqualified success and comprised about 3,000 pieces; a gratifying interest was shown by the large attendance of Chinese high officials and gentry at the opening ceremony, when speeches were made by H.E. Tsai Nai Hwang, Taotai of Shanghai, the late Mr. T. W. Kingsmill, Vice-President of the North-China branch of the Royal Asiatic Society, the Hon. Charles Denby, Consul-General for the United States of America, Mr. David Landale, Chairman of the Shanghai Municipal Council, Mr. C. O. Liddell, Chairman of the Committee; and mention was specially made of the services of Mrs. Ayscough, Dr. Stanley, Taotai Hoo erh mai, Taotai Shen tun ho and Mr. Zung song ching.

It is hoped that the examples in this volume will be of interest to collectors as showing Porcelain and Works of Art which are admired and valued by native and foreign connoisseurs resident in China. All the pieces owned by foreigners were obtained in China and mostly with the advice and assistance of the best native experts.

The Chinese characters on the cover, "Book on Chinese Porcelain and Fine Arts compiled by Bahr," have been kindly written for the author by H.E. Lord Li Ching-fong, Chinese Minister to the Court of Saint James's.

The coloured illustrations are reproductions of careful paintings by the Chinese artist, Wong chun hai.

Introduction

The author has to thank Mr. C. O. Liddell, of Shanghai, for collaboration in descriptions originally written of the various articles illustrated, Mr. F. E. Wilkinson, H.B.M. Consul at Newchang, for the "Notes on Chinese Porcelain" written for the Exhibition, and especially Mr. James Orange, formerly of Hongkong, for valuable assistance in undertaking to revise and see this book through the Press.

A. W. B.

SHANGHAI, 1910.

NOTES ON CHINESE PORCELAIN

THESE notes have been prepared for the information and guidance of those visitors to the Exhibition whose knowledge of Chinese porcelain may be limited. It is hoped that they will stimulate their interest in the subject, and lend some additional attraction in their eyes to the many beautiful exhibits on view. If complaint be made that the amount of information given is meagre, it should be remembered that within the limits of a pamphlet it is impossible to go very deeply into the subject. Examples of every variety of porcelain referred to hereafter will be found on view, and, if all of them are not the best specimens of their class, they are sufficiently representative to enable one to form a good idea of the wonderful achievements of the Chinese potter.

Definition of Porcelain.—Porcelain is defined by Dr. Bushell, our greatest authority on the subject, as a white, hard pottery which has been vitrified and made translucent by firing. The Chinese describe it as a hard, compact, fine-grained pottery which may be distinguished from ordinary pottery or earthenware by the clear musical note which it gives out on percussion and by the test that it cannot be scratched with a knife. The body consists of two essential elements, white clay, or kaolin, and felspathic stone, or petuntse. The two are mixed together with water to form a paste, which is made into the shape required either by lathe or mould. The piece is then exposed to the sun to dry and, when dry, the colour and glaze are applied. This is usually done in one of three ways—the colour is either applied first and the

glaze after, so that the colours appear under the glaze as in blue and white; or the two are mixed together and applied, as in celadon and single-coloured decoration generally; or the glaze is applied first and the colour after, so that the colours appear over the glaze as in polychrome decoration. The firing is done, as a rule, immediately after the application of the glaze, so that in over-glaze decoration the piece must have passed through the kiln before the colours can be applied, and to fix them a second firing is necessary. In actual practice many other materials are added to the kaolin and petuntse in the preparation of porcelain, but they are the essential elements. In the composition of the glaze, petuntse is also used, but for this purpose it must be of the very best quality. It is mixed with purified lime and water, and put on the raw body with a brush by dipping or insufflation.

Date of Invention.—Chinese literature ascribes the invention of porcelain to a period some twenty-five centuries before Christ. Foreign experts are by no means certain that the art existed before the seventh century after Christ. No trace of any earlier porcelain can be found, and it is doubtful whether, until the time of the Mings (1368-1644 A.D.), any other porcelain than celadons or single-coloured glazes were manufactured.

CHRONOLOGICAL CLASSIFICATION OF CHINESE PORCELAIN.

The usual chronological classification of Chinese porcelain is as follows:—

1.—Primitive Period, including the Sung Dynasty (960-1279) and the Yüan Dynasty (1280-1367).

2.—Ming Period, comprising the whole of the Ming Dynasty (1368-1644).

3.—Kang-Hsi (Kanghe) Period, extending from the fall

of the Ming Dynasty to the close of the reign of Kang-Hsi (1662-1723).

4.—Yung-Cheng and Ch'ien-Lung (Kienlung) Period (1723-1796), the two reigns being conjoined.

5.—Modern Period, from the beginning of the reign of Chia-Ch'ing to the present day (1796-1908).

Primitive or Sung Period.

The productions of this period are, as might be expected, of very primitive aspect. The pieces that survive are covered with glazes of single colours either of uniform or mottled tint and exhibit either plain or crackled surfaces. The colours usually met with are white, pale purple, often splashed over with red, celadon or other greens, pale grey blue or *clair-de-lune*, and deep purple or *aubergine*. Genuine pieces are greatly treasured by native collectors, but are not often seen in foreign collections.

Ming Period (1368-1644).

During the Ming Period great advances were made in Chinese ceramic art. It was then that the manufacture of porcelain became concentrated at Ching Tê Chen in the Kiangsi Province, which thenceforward practically monopolised the production of artistic porcelain. Here all the old glazes of repute were reproduced in succession and newer methods of decoration invented. We now, for the first time, come across porcelain decorated in colours.

The first form which this decoration took was blue under the glaze, used both alone and in combination with white. A brilliant red colour was then discovered which, as we know from the writings of the time, attracted universal admiration. Enamel colours, that is, colours applied over the glaze and which stand up on the surface, were first employed to relieve and heighten the blue or the red; then

they began to be used in combination, until gradually they predominated in the scheme of coloured decoration now known to us as "Ming Five Colours."

The blue and white made during the Ming Period is more remarkable for the brilliancy of the blue than for any excellence of quality. The pieces one sees are usually thick and heavy, with pitted and irregular surfaces. There is, however, about many of them a freedom and freshness of design that makes them very pleasing to the eye.

To the collector the blue and white of this period does not compare in interest with the pieces decorated in colours, although to the uninitiated the attractions of the latter are not always discernible. The decoration is usually in five colours and, as green is the predominating colour, such pieces are classed in the *famille verte*. The other colours used are blue under the glaze, red, yellow and aubergine over it. As compared with similar pieces belonging to the next period the Ming pieces of this class left us are poor in quality, shape and colouring. It is their rareness and originality that make them so very desirable to collectors.

Blanc-de-Chine.—In addition to Ching Tê Chen there were during the Ming Period two other centres of some note where the manufacture of porcelain was carried on. One of these centres was Tê Hua in Fukien, where the white porcelain known to us as *blanc-de-Chine* was produced. It differs widely from other Chinese porcelain, the paste being of a creamy white tint resembling ivory, of which, in fact, it is meant to be an imitation, while the thick rich glaze, which has a satiny aspect, blends closely with the paste underneath. The best examples of this ware are the well-modelled images of Buddhist divinities, of which, owing to their careful preservation in temples, many yet survive, but it was the cups and bowls of egg-shell thickness that brought most fame to the factory. A bowl of this egg-shell ware, which is now extremely rare, is on view in the Exhibition.

Celadon.—The other centre was at Lung Ch'uan in Chekiang, where celadon only was produced. The name "celadon," it should be explained, is used to describe both a class and a special colour, namely, the large and varied class of single glaze decoration and a particular sea-green colour which was the commonest form of single glaze decoration during both the Sung and the Ming Periods. All the celadon produced at Lung Ch'uan was of this particular colour. It was an attempt on the part of the old Chinese potter to imitate the much prized green jade. Celadon is believed to have been the first porcelain ever seen in England, a bowl of it having been presented to New College, Oxford, by Archbishop Warham, in the early part of the 15th century. It was exported from China during the T'ang Dynasty (A.D. 618–906), and was well known and much valued in Persia and India long before it was ever heard of in Europe. Owing to the esteem, no doubt, in which it was held by Eastern royalties the marvellous property was attributed to celadon of denoting by changing its colour the presence of poison in the food served in it. At present this ancient ware is less prized in Europe than by Chinese and Japanese connoisseurs, who give high prices for pieces of exactly the correct shape and shade of green. The factory at Lung Ch'uan was closed before the end of the Ming Dynasty, and since then celadon has only been manufactured at Ching Tê Chen.

Kang-Hsi Period (1662-1723).

We have now reached—to quote Dr. Bushell—the culminating epoch of the ceramic art of China by common consent of all connoisseurs. The brilliant renaissance of the art, which distinguishes the reign of Kang-Hsi, is shown in every class—in the single-coloured glazes; in painted decorations; and in the inimitable blue and white. It is impossible within the limits of this paper to classify

the various methods of decoration employed during this period. To do so would merely confuse the uninitiated. It will be sufficient to mention the varieties most commonly met with and those most prized by collectors.

Monochromes.—The glaze is really the master quality in porcelain, and many of the single glazes of this period cannot be passed over without notice. From this reign we date the three most famous and costly of all, the rare apple green, the even more celebrated ruby red or *sang-de-bœuf*, and the much prized peach bloom, the glazes in every case being derived from copper silicates with which were mixed, the Chinese tell us, pulverised rubies and other precious stones. The brilliant *sang-de-bœuf* of this period is really a revival of the "sacrificial red" glaze of the Ming Dynasty. Peach bloom was discovered later in the reign. It is described by Dr. Bushell as "a pale red becoming pink in some parts, in others mottled with russet spots displayed on a background of light green celadon tint." Peach bloom has obtained an extraordinary vogue amongst collectors and fetches absurd prices. A small vase 8 inches high was sold not long ago for £3,000. A new bright black shot with purple, the "raven's-wing" of collectors, mazarin blue, turquoise blue, powder blue, and coral red were other discoveries, but perhaps the most brilliant monochromes of this time are the plain washes of the enamel colours used in polychrome decoration, such as the green of the *famille verte.*

Polychrome Decoration.—By polychrome decoration we mean pieces belonging either to the three-coloured (san t'sai) or five-coloured class (wu t'sai).

Three-colours.—Three-coloured pieces are so called because they are supposed to be decorated with yellow, green and aubergine only. The ground is generally covered with a yellow glaze on which the green and aubergine appear in diaper patterns or other designs. In many cases, however, black is also employed along with the

other three colours. To the connoisseur there is a charm and fascination about this class of porcelain which is not always apparent to the average man. Three-coloured pieces of this period are becoming rare and already fetch fancy prices.

Five-Colours.—Until almost the very end of the reign of Kang-Hsi, green continued to be the predominating colour employed in the decoration of five-coloured pieces, which are classed therefore during this period in the *famille verte.* There are so many examples of this class of porcelain in the Exhibition that no description is necessary. The colours used were the same as in the Ming Period, but the porcelain and painting are far finer. Good specimens of the *famille verte* are not yet uncommon, but the demand for them in England has made them very costly. Powdered blue vases with white reserves filled with *famille verte* are particularly sought after by collectors.

Blue and White.—The reign of Kang-Hsi is more famous perhaps for its blue and white than for any other kind of porcelain produced during the sixty years it lasted. A specimen of blue and white, to be considered of the finest quality, should possess five points: the blue should be of the finest colour, the white the purest white, the drawing perfectly clean and fine in outline and shading, the shape elegant in form, and the glaze brilliant and uninjured. There are very few pieces which possess all these qualifications, and these all date from the Kang-Hsi Period. It is impossible to explain on paper what blue it is that is considered the finest, but the uninitiated may obtain some idea of what the best is like by examining the exhibits on view, several of which possess most, if not all, the five points required. The most beautiful and valuable specimens of this class are the hawthorn ginger jars decorated with rising and falling sprays of prunus blossom reserved in white on a marbled blue ground. One of these vases was recently sold in England for

£5,900. Many attempts have been made to imitate this class of porcelain, but no genuine connoisseur can ever be deceived in a piece of good quality. There can be no doubt that time has done something for the pieces of the 17th century, and to the expert their counterfeits never look the age ascribed to them. Blue and white has this advantage over other kinds of porcelain, that the eye does not need special training to appreciate its beauties, which are apparent to everyone. Except for pieces of the very best quality, the price of blue and white of the Kang-Hsi period is still comparatively moderate, and there is plenty of it on the market.

Yung-Cheng and Ch'ien-Lung Periods (1723-1796).

The two reigns of Yung-Cheng and Ch'ien-Lung are taken together on account of the similarity of their ceramic productions. The brilliant greens which predominated in the polychrome decoration of the reign of Kang-Hsi and earned for it the name of *famille verte* are now supplanted by rose reds of crimson and pink shades. This new style of decoration is known as the *famille rose* (fen t'sai).

Famille Rose.—No class shows a greater variety of decoration than the *famille rose.* From the boldly drawn designs of the earlier pieces it ranges to the miniature painting to be found on the egg-shell dishes and plates of the latter years of Ch'ien-Lung. In technique the products of this period are superior to anything of the past, the drawing being more correct and the colouring more carefully blended. Yet there can be no doubt that connoisseurs prefer the less finished style of the magnificent *famille verte* pieces of the Kang-Hsi period. The standard aimed at, however, during the period under review was unquestionably even higher than before, particular attention being paid to the fineness of the porcelain, which was looked upon not as a mere conveyance for the decoration,

but as a thing to be admired in itself. It is the opinion of many excellent judges that, in time, the *famille rose* will become the most valued of all descriptions of porcelain. Visitors will be able to judge for themselves which of the two styles of decoration possesses the greater attractions. It will be noticed that the productions of this period show a marked European influence both in their shape and ornament, due partly to the influence of the Jesuit artists at Peking and partly to the copying of designs sent from Europe.

Blue and White.—The blue and white of both reigns is inferior to that of Kang-Hsi, the like of which we shall never see again. Some of the Yung-Cheng pieces are, however, extremely handsome, the drawing being excellent and the blue of a very vivid description.

Egg-shell.—Egg-shell china is so called because it is supposed to be no thicker than the shell of an egg. The Chinese claim to have possessed the art of making it as far back as the 15th century, and we have already referred to the cups and bowls produced during the Ming Dynasty at Tê Hua in Fukien. Egg-shell began to be manufactured again during the period under review and runs parallel with the *famille rose* class. As it was made only for export to Europe, where, towards the end of the 18th century, egg-shell dessert services were all the fashion, very little of this ware is to be found in China. In Europe, on the other hand, it is fairly common in the form of plates. The fineness of the porcelain and the beautiful painting on them have caused these plates to be much sought after by collectors, who will pay anything up to £100 for a fine specimen. The colouring at the back of them varies in shade from purple to rose, whence the name, ruby-back plates, by which they are generally known.

Soft Paste Porcelain.—Although the best authorities deny that soft paste porcelain, as understood in Europe,

has ever been made in China, there is a class of porcelain, also much sought after by collectors, both in China and abroad, which is generally known by that name. In its manufacture, instead of white clay or kaolin, a material called *wha shê* is used. Some of this soft paste belongs to the end of the reign of Kang-Hsi, but most of it was made during the reigns of Yung-Cheng and Ch'ien-Lung, and is therefore classed in the period under review. It may be known from ordinary or hard paste porcelain by its light weight, its crackle—though one occasionally comes across uncrackled pieces—its fine grain, and the vellum-like appearance of the painting, particularly of the blue and white, which is its most common form of decoration. If a piece of so-called soft paste is heavy but otherwise answers to the description, it means that the body is not soft paste throughout but is merely coated with the composition. Some of the blue and white pieces are very beautiful, and there are many collectors who confine themselves to this particular form of porcelain. Needless to say it is an expensive hobby.

Monochromes.—There is nothing very original about the monochromes or single-coloured glazes of this period, which, with a few exceptions, do not compare well with those of Kang-Hsi. Special attention appears, however, to have been paid to flambé glazes. These are glazes of variegated hues known to us as splashed. The coloured glaze is applied to the paste, and by regulating, during the process of baking, the currents of air admitted, the tints on a vase may be modified almost indefinitely.

Modern Period, from 1796.

This is a period of decadence, and though many beautiful pieces were turned out during the reigns of Chia-Ch'ing and Tao-Kwang, especially for use in the palace at Peking, it hardly demands detailed description.

CHINESE PORCELAIN IN EUROPE.

The adoption of the word "china" into the English language as equivalent to porcelain is the best of evidence that it was from China that porcelain first came to England. Chinese porcelain began to be imported into Europe towards the end of the 15th century. When it first became known it aroused universal admiration and wonder. Compared with it, the pottery of England and of the continent of Europe was at a vast disadvantage. The first pieces to reach Europe were celadons and blue and white. They were either brought by travellers as precious curiosities or were presents acquired by ambassadors, and in almost every case were deemed worthy of a mount in the best art of the jewellers of the period. The prices which Chinese porcelain commanded soon stimulated amongst European potters an ambition to produce something like it, but, as there was no kaolin to be had, it was a long time before success crowned their efforts. As soon, however, as they were able to supply the market, the importations from China fell off and finally ceased altogether. While it lasted the trade was a very busy one, whole fleets of ships arriving in Europe laden with nothing else, a considerable proportion of the ware being made to order in China from European designs.

HOW TO DISTINGUISH OLD CHINA.

We have now completed our survey of what might be called the rise and fall of the ceramic art in China. A few remarks in conclusion on the methods by which an expert is able to distinguish an old piece from a new one, and to tell exactly the period to which a piece belongs, may perhaps be of interest. In deciding as to the age of a piece, the composition of the paste and the condition

of the glaze are perhaps the best test. As we have already remarked, a practised eye is able to judge the age of a piece more or less by its appearance. A Ming piece may perhaps look old to anyone, but it is only an expert who can observe the effect of age on a well preserved Kang-Hsi or Ch'ien-Lung vase. His next best guide is the colour, a particular shade denoting as a rule a particular period. In a polychrome piece he will observe carefully whether certain colours are under or over the glaze. He will always look, too, at the foot of a piece, for though there may be no date mark, the finish here is frequently an indication of the period. A celadon piece, for instance, made during the Ming Dynasty has always a red ring at its back, the unglazed surface where the piece has rested on the kiln. The foot of a Yung-Cheng piece, of the monochrome class in particular, is as a rule unglazed, a characteristic rarely seen in Kang-Hsi and Ch'ien Lung pieces, though occasionally in Ming ware. A date mark, especially when in the seal character, is generally, but by no means always, a guide to the age of a piece. One of the most familiar marks seen on old porcelain, particularly on pieces made for the foreign market, is that of the reign of Ch'eng-Hua (1465-1487), one of the Ming emperors, yet it is very rarely indeed that a piece bearing this mark is of an earlier date than the Kang-Hsi Period. The Chinese have always been lovers of antique porcelain, and they assumed, no doubt, that their European customers would value their productions all the more if they antedated them a century or so. Collectors consequently pay little attention to marks, taking a piece on its merits, whether marked or not. Modern imitations of old porcelain naturally abound, but it is only, as a rule, in the very rare and expensive classes that the reproductions are so excellent and so minute as to details that even an expert may occasionally be deceived. Of all the various classes of porcelain probably mono-

chromes are the most difficult to judge. It is in this class that the amateur most frequently comes to grief.

For any persons anxious to go more deeply into the subject than we have been able to in this pamphlet, there are many books on porcelain which will assist them in increasing their knowledge. For ourselves we must express our particular indebtedness to Dr. Bushell's "Chinese Art" and to Mr. Gulland's "Chinese Porcelain," from both of which works we have quoted freely. Other useful books on the subject are the "History and Description of Chinese Porcelain," by Cosmo Monkhouse, and "How to Identify Old Chinese Porcelain," by Mrs. Willoughby Hodgson.

F. E. W.

GLOSSARY

Blanc-de-Chine.—Ivory-white porcelain, called by Chinese "Fuchien ware."

Celadon.—A pale-green colour resembling jade.

Clair-de-Lune.—Varieties of "heavenly blue" or "colour-of-sky-after-rain."

Enamel.—Coloured glazes used in painting on the paste which has been baked or dried ; clear or opaque white glazes for covering ordinary pottery ; the pigments, used for painting over the glaze, which vitrify at a comparatively low temperature ; also the materials used on copper or metals.

Famille Jaune.—Yellow ground with decoration.

Famille Noire.—Black ground with decoration.

Famille Rose.—Decoration in over-glaze in which rose or pink colour predominates.

Famille Verte.—Decoration in over-glaze in which green colour predominates. Three-colour variety generally comprises green, yellow, and aubergine ; the five-colour, green, yellow, aubergine, blue, and red. All of varying shades.

Flambé.—Colour of glaze appears splashed or streaked in combinations of, principally, reds and blues.

Glaze.—The transparent liquid covering put on pottery or porcelain.

Graviata.—Porcelain which has patterns engraved on the paste.

Peach Bloom.—Sometimes called peach-blow. Supposed to represent colours to be seen on bud from time of formation to blossom, and consists of reds and greens in endless variety of shades ; blots and minute dots in greens through reds.

Chinese Porcelain

Porcelain.—A fine hard pottery, translucent and partially vitrified ; generally white colour in section, and should have a clear ring when struck.

Pottery.—A mixture of clays or clay rocks, generally brown, terra-cotta, or grey colour in section.

Sang-de-Bœuf.—Rich red supposed to resemble the thick clotted blood of an ox.

Soft Paste.—Probably same material as for ordinary porcelain or "hard paste," but a glaze is used which requires a lower temperature to fuse than that required to properly bake the ordinary porcelain paste.

Under-Glaze Blue.—Pigment applied to the unbaked surface of the pottery before it was glazed ; firing causes the colour to sink into the ware and to sometimes tint the glaze.

LIST OF ILLUSTRATIONS

LARGE type for article denotes Coloured Illustrations, of which there are twelve.

All articles, except otherwise described, are of Porcelain.

Chinese characters printed in illustrations simply denote Period and Class of Articles.

PLATE	ARTICLE	CLASS	PERIOD	OWNER	PAGE
1.	**Model of a Temple**	Pottery	Wei	*H.E. Viceroy Tuan Fang*	42
	Vase	,,	Sui	,, ,,	42
	Vase	,,	Han	,, ,,	42
2.	**Lamp**	,,	Five Dynasties	*Taotai Hwang chung huei*	43
	Incense Burner	,,	Sung	,, ,,	43
	Figure of a Camel	,,	Han	*Sien tze za*	43
3.	**Tomb Urn**	,,	Sui	*Taotai Hwang chung huei*	44
	Cup	,,	Sung	,, ,,	44
	Incense Burner	,,	Han	,, ,,	44
	Cup	Clair-de-lune	Sung	,, ,,	44
4.	**Cup, Dish and Goblet**	Pottery	T'ang	,, ,,	45
5.	**Vase**	,,	Sung	*Lee ven ching*	46
6.	**Tomb Urns**	,,	,,	*John St. Audley*	47
7.	**Jar**	,,	,,	*A. W. Bahr*	48
8.	**FLOWER POT**	Clair-de-lune	,,	*Taotai Hoo erh mai*	49
9.	**Dishes**	,,	,,	*Bon lan zung*	50
	Jar	Apple green	Ming	,,	50
10.	**Vase**	Blue with decoration	Ch'ien-Lung	*Wong kai zur*	51

Chinese Porcelain

PLATE	ARTICLE	CLASS	PERIOD	OWNER	PAGE
10.	**Bottle**	Soft paste, Blue and white	Kang-Hsi	*Wong kai zur*	51
	Vase	Famille verte, Five colour	Yung-Cheng	,,	51
	Boat	Soft paste, White	Sung	,,	51
11.	**Rock**	Ironstone	,,	*Zee kwan yin*	52
12.	**INCENSE BURNER**	Pottery	,,	*C. L. Freer*	53
13.	**Vases**	Soft paste, White	Early Ming	*A. W. Bahr*	54
14.	**Vase**	Blanc-de-chine	,,	,,	55
15.	**Figure**	,,	,,	,,	56
16.	**Vases**	,,	,,	*L. Grenard*	57
17.	**Figures**	,,	,,	*A. W. Bahr*	58
18.	**Teapots**	,,	,,	,,	59
19.	**Kylins**	,,	,,	,,	60
20.	**Figure**	Five colour	,,	,,	61
21.	**Incense Burners**	Pottery, Three colour	,,	,,	62
22.	**Vase**	Famille verte, Three colour	,,	*Lord Kitchener*	63
23.	**Vase**	Pottery, Three colour	,,	*A. W. Bahr*	64
24.	**Vase**	Famille verte, Three colour	Ming	,,	65
25.	**Bowls**	Egg-shell, White	Early Ming	,,	66
26.	**Vase**	Sang-de-bœuf	Kang-Hsi	*L. c. tung*	67
27.	**Vases**	,,	Ming	*H.E. King siao san*	68
	Vase	,,	Kang-Hsi	,, ,,	68
	Vase	Celadon	Ming	,, ,,	68
28.	**Gold-fish Bowl**	Famille verte, Three colour	Ming	*Wong kai zur*	69
29.	**Jar**	Famille verte, Five colour	Yung-Cheng	*Van yu yuen*	70
	Jar	Five colour	Ming	*Lee ven ching*	70
	Jar	,,	,,	*Ma chang kee*	70

List of Illustrations

PLATE	ARTICLE	CLASS	PERIOD	OWNER	PAGE
30.	**Vase**	Blue and white	Ming	*L. Grenard*	71
31.	**Tea or Wine Pots**	Pottery	,,	*Bon lan zung*	72
	Teapot	,,	Ch'ien-Lung	,,	72
32.	**Writer's Water Bottle and Bowl**	Peach bloom	Kang-Hsi	*Kam hen tsung*	73
	Incense Burner	Apple green	Ming	,,	73
	Vase	Soft paste, White	Kang-Hsi	,,	73
33.	**Bottle and Bowl**	Glass	Ch'ien-Lung	*H.E. King siao san*	74
	Vase	Onion green	Yung-Cheng	,, ,,	74
	Water Cup	Sang-de-bœuf	Ming	,, ,,	74
	Water Cup	Famille rose	Kang-Hsi	,, ,,	74
34.	**Bowl**	Blue and white	Ming	*Taotai Hwang chung huei*	75
	Bowl	,,	Shun-Chih	,, ,,	75
	Bowl	Famille verte, Three colour	Kang-Hsi	,, ,,	75
	Plate	Famille rose	Yung-Cheng	,,	75
35.	**VASE**	Famille noire	Early Kang-Hsi	*A. W. Bahr*	76
36	**VASE**	,,	,,	*Ma chang kee*	77
37.	**Figures**	Famille verte, Three colour	Early Kang-Hsi	*A. W. Bahr*	78
38.	**Figures of Parrots, etc.**	,,	,,	*Lee ven ching*	79
39.	**VASE**	Famille jaune	,,	*Ma chang kee*	80
40.	**Puzzle Teapot**	Famille verte, Three colour	,,	*A. W. Bahr*	81

Chinese Porcelain

PLATE	ARTICLE	CLASS	PERIOD	OWNER	PAGE
41.	**Pair of Kylins**	Famille verte, Three colour	Early Kang-Hsi	*Yang tien chang*	82
	Pair of Hounds	,,	,,	*A. W. Bahr*	82
42.	**Flower-stand**	,,	,,	*Lee ven ching*	83
43.	**Writer's Water Bottles**	,,	,,	*R. D. Craig*	84
	Teapot	,,	,,	,,	84
44.	**Vase**	Famille noire	,,	*M. Chapeaux*	85
45.	**Brush-pots**	Famille verte, Three colour	,,	*A. W. Bahr*	86
	Figure of Toad	,,	,,	,,	86
46.	**Figures**	,,	,,	,,	87
47.	**Vase**	,,	,,	,,	88
48.	**Figure**	,,	,,	,,	89
49.	**Teacups**	Egg-shell, White	,,	*J. Orange*	90
50.	**Vase**	Peach bloom	Kang-Hsi	*A. W. Bahr*	91
51.	**VASE**	Celadon	,,	,,	92
52.	**Vase**	Peach bloom	,,	*Li chi bai*	93
	Writer's Water Bottles	,,	,,	,,	93
53.	**Vase**	White and Peach bloom	,,	*Wong kai zur*	94
	Bowls	,,	,,	,,	94
54.	**Bottles**	,,	,,	*H.E. King siao san*	95
55.	**Vase**	Clair-de-lune	Kang-Hsi	*H.E. King siao san*	96
	Pilgrim Bottle	,,	Ch'ien-Lung	,, ,,	96
	Writer's Water Bowl	,,	Yung-Cheng	,, ,,	96
56.	**Ginger Jars**	Blue and white	Kang-Hsi	*G. H. Thomson*	97
	Stamp Box	Peach bloom	,,	,,	97
57.	**VASE**	Blue and white	,,	*A. W. Bahr*	98
58.	**Vases**	,,	,,	,,	99
59.	**Ginger Jars**	,,	,,	*D. Landale*	100
	Vase	,,	,,	,,	100

List of Illustrations

PLATE	ARTICLE	CLASS	PERIOD	OWNER	PAGE
60.	**Vases**	Soft paste, Blue and white	Kang-Hsi	*A. W. Bahr*	101
61.	**Vase**	Blue and white	,,	*La ven yuen*	102
62.	**VASE**	Powdered blue	,,	*A. W. Bahr*	103
63.	**Plates and Bowls**	Famille verte, Three colour	,,	,,	104
64.	**Jars**	Soft paste, Five colour	,,	,,	105
65.	**VASE**	Famille verte, Five colour	,,	,,	106
66.	**Vases**	,,	,,	*Ho chun lee*	107
67.	**Birthday Plates**	,,	,,	,,	108
	Vase	,,	,,	,,	108
68.	**Bowls**	,,	,,	*D. Melnikoff*	109
	Bowls	,,	,,	*A. W. Bahr*	109
69.	**Vase**	,,	,,	*Ho chun lee*	110
70.	**Plate**	,,	,,	*A. W. Bahr*	111
71.	**Bowls**	,,	,,	,,	112
72.	**Plate**	,,	,,	,,	113
73.	**Vase**	,,	,,	,,	114
74.	**Dish**	,,	,,	,,	115
75.	**Plates**	,,	,,	*Ho chun lee*	116
76.	**Dishes**	,,	,,	*D. Melnikoff*	117
77.	**VASE**	,,	,,	*Lord Kitchener*	118
78.	**Vase**	,,	,,	*A. W. Bahr*	119
79.	**Figure of Unicorn**	,,	,,	*P. Ralli*	120
80.	**Vases and Bottles**	Famille rose	Yung-Cheng	*Li chi bai*	121
81.	**Bowls**	,,	Kang-Hsi	*Bon lan zung*	122
	Vase	,,	Ch'ien-Lung	*A. W. Bahr*	122
82.	**VASE**	,,	Yung-Cheng	*J. Stirling*	123
83.	**Vase**	,,	,,	*A. W. Bahr*	124

PLATE	ARTICLE	CLASS	PERIOD	OWNER	PAGE
84.	**Vase**	Famille rose	Yung-Cheng	*Ho chun lee*	125
85.	**Flower-pots**	,,	,,	,,	126
	Vase	,,	Ch'ien-Lung	,,	126
86.	**Brush-holder and Bowl**	,,	Yung-Cheng	*H.E. King siao san*	127
	Bottle	Egg-shell, Famille rose	,,	,, ,,	127
87.	**Vase**	Famille rose	,,	*La kwei sung*	128
	Vase	,,	,,	*R. D. Craig*	128
	Vase	,,	,,	*Taotai Hoo erh mai*	128
88.	**Vase**	,,	,,	*d'Auxion de Ruffé*	129
	Vase	Blue and white	,,	*Taotai Hoo erh mai*	129
	Vase	Famille rose	,,	*J. N. Jameson*	129
89.	**FIGURES**	,,	,,	*J. Wormald*	130
90.	**Bowls**	Famille verte, Five colour	Yung-Cheng	*C. O. Liddell*	131
91.	**Jars**	,,	,,	*A. W. Bahr*	132
92.	**Bottle**	Red and blue	,,	*Yu tze sor*	133
	Vase	,,	Ch'ien-Lung	*G. D. Coutts*	133
	Bottle	,,	,,	*A. W. Bahr*	133
93.	**Vases**	Famille rose	,,	,,	134
94.	**Vase**	,,	,,	,,	135
95.	**Vase**	,,	,,	*B. Rosenbaum*	136
96.	**Bowls**	,,	,,	*A. W. Bahr*	137
	Figure	,,	,,	,,	137
97.	**Jars**	,,	,,	*Yu tze sor*	138
98.	**Cups**	,,	,,	*C. O. Liddell*	139
	Vase	,,	,,	*Wong kai zur*	139
99.	**Vases and Jars**	Famille rose, Blue and white	,,	*Peter Bahr*	140
100.	**Snuff-bottles**	Famille rose	,,	*Liu wen choo*	141
101.	**Snuff-bottles**	Soft paste, Famille rose	,,	*A. W. Bahr*	142

List of Illustrations

PLATE	ARTICLE	CLASS	PERIOD	OWNER	PAGE
102.	**Snuff-bottles**	Glass and Enamel	Ch'ien-Lung	*Liu wen choo*	143
103.	**Plaques**	Famille verte, Five colour	Kang-Hsi	*Taotai Shen tun ho*	144
	Plaques and Panel	Famille rose, Blue and white	Ch'ien-Lung	,, ,,	144
104.	**Half-Vases for Screens**	Famille verte, Famille rose	Kang-Hsi, Yung-Cheng and Ch'ien-Lung	*Sien tze za*	145
105.	**Plaque**	Famille rose	Ch'ien-Lung	*Zee lee yuen*	146
106.	**Plaque**	,,	,,	*Taotai Shen tun ho*	147
107.	**Vases**	Flambé	,,	*F. E. Wilkinson*	148
108.	**Figures**	Famille rose	,,	*A. W. Bahr*	149
109.	**Vase**	Enamel-ware	,,	*D. Landale*	150
110.	**Incense Burner**	,,	,,	*Wong kai zur*	151
111.	**Teapots, Plates and Bowl**	,,	,,	*Dr. A. Stanley*	152
112.	**Fish-bowl**	,,	,,	*Wong kai zur*	153
113.	**Various Articles**	Jade	,,	*D. Pecorini*	154
114.	**Figures, &c.**	,,	,,	,,	155
115.	**Bottles**	Jade, Stone and Crystal	,,	*Yu tze sor*	156
116.	**Bottles**	Glass	,,	*Bon lan zung, A. W. Bahr and G. H. Thomson*	157
117.	**Carriage**	Red lacquer	,,	*A. W. Bahr*	158
118.	**Figures and Screen**	Ivory	,,	*Mrs. F. Ayscough and M. Permezel*	159
119.	**Helmet**	Pottery	,,	*A. Rose*	160
120.	**Vase**	Famille rose	Tao-Kwang	*Sir C. P. Chater*	161

INDEX OF ARTICLES ACCORDING TO PERIODS

NOTE.—The periods given to various articles are those generally acknowledged by Chinese experts. Many pieces called Ming in Europe are ascribed to Early Kang-Hsi in China ; the manufacture overlapped the two reigns. Also (see Plate 80) articles given as Early Yung-Cheng might be ascribed to Late Kang-Hsi.

HAN PERIOD. B.C. 206 to A.D. 220.

CLASS	ARTICLE	PLATE	PAGE
Pottery	Vase	I	42
,,	Camel	II	43
,,	Incense Burner	III	44

WEI PERIOD. A.D. 220 to A.D. 264.

Pottery	Temple	I	42

SUI PERIOD. A.D. 581 to 618.

Pottery	Vase	I	42
,,	Tomb Urn	III	44

T'ANG PERIOD. A.D. 618 to 906.

Pottery	Cup, Dish and Goblet	IV	45

FIVE DYNASTIES. A.D. 907 to 960.

Pottery	Lamp	II	43

SUNG PERIOD. A.D. 960 to 1279.

Pottery	Incense Burner	II	43
,,	Cup	III	44
,,	Vase	V	46
,,	Tomb Urns	VI	47
,,	Jar	VII	48
,,	Incense Burner	XII	53

Chinese Porcelain

CLASS		ARTICLE	PLATE	PAGE
Monochrome —	Clair-de-lune	Cup	III	44
,,	,,	Flower Pot	VIII	49
,,	,,	Dishes	IX	50
Soft Paste—	White	Boat	X	51
Ironstone		Rock	XI	52
		MING PERIOD. A.D. 1368 to 1644.		
Pottery		Incense Burner	XXI	62
,,		Vase	XXIII	64
,,		Teapot	XXXI	72
Monochrome —	Apple green	Jar	IX	50
,,	,,	Incense Burner	XXXII	73
,,	Blanc-de-chine	Vase	XIV	55
,,	,,	Figure	XV	56
,,	,,	Vases	XVI	57
,,	,,	Figures	XVII	58
,,	,,	Teapots	XVIII	59
,,	,,	Kylins	XIX	60
,,	Sang-de-bœuf	Vase	XXVII	68
,,	,,	Water Cup	XXXIII	74
,,	Celadon	Vase	XXVII	68
Famille verte —	Three colour	,,	XXII	63
,,	,,	,,	XXIV	65
,,	,,	Gold-fish Bowl	XXVIII	69
,,	Five colour	Figure	XX	61
,,	,,	Jars	XXIX	70
Soft Paste —	White	Vases	XIII	54
Egg-shell	,,	Bowls	XXV	66
Blue and White		Vase	XXX	71
		SHUN-CHIH PERIOD. A.D. 1644 to 1662.		
Blue and White		Bowl	XXXIV	75

Index of Articles according to Periods

KANG-HSI PERIOD. A.D. 1662 to 1723.

CLASS		ARTICLE	PLATE	PAGE
Monochrome —	Clair-de-lune .	Vase	LV	96
,,	Sang-de-bœuf .	,, ...	XXVI	67
,,	,, .	,, ...	XXVII	68
,,	Celadon .	,, ...	LI	92
,,	Peach bloom .	Water Bottle and Bowl .	XXXII	73
,,	,, .	Vase	L	91
,,	,, .	Vase and Writer's Water Bottle	LII	93
,,	,, .	Stamp Box	LVI	97
Famille verte —	Three colour .	Bowl	XXXIV	75
,,	,, .	Figures	XXXVII	78
,,	,, .	,, ...	XXXVIII	79
,,	,, .	Puzzle Teapot . . .	XL	81
,,	,, .	Kylins and Hounds . .	XLI	82
,,	,, .	Flower Stand . . .	XLII	83
,,	,, .	Writer's Water Bottles and Teapot . . .	XLIII	84
,,	,, .	Brush Pots and Figure .	XLV	86
,,	,, .	Figures	XLVI	87
,,	,, .	Vase	XLVII	88
,,	,, .	Figure	XLVIII	89
Famille noire .	. .	Vase	XXXV	76
,,	. . .	,, ...	XXXVI	77
,,	. . .	,, ...	XLIV	85
Famille jaune	. .	,, ...	XXXIX	80
Famille verte —	Five colour .	Plates and Bowls . .	LXIII	104
,,	,, .	Vase	LXV	106
,,	,, .	Vases	LXVI	107
,,	,, .	Plates and Vase . .	LXVII	108
,,	,, .	Bowls	LXVIII	109
,,	,, .	Vase	LXIX	110

CLASS	ARTICLE	PLATE	PAGE
Famille verte — Five colour	Plate	LXX	111
,, ,,	Bowls	LXXI	112
,, ,,	Plate	LXXII	113
,, ,,	Vase	LXXIII	114
,, ,,	Dish	LXXIV	115
,, ,,	Plates	LXXV	116
,, ,,	Dishes	LXXVI	117
,, ,,	Vase	LXXVII	118
,, ,,	,,	LXXVIII	119
,, ,,	Figure of Unicorn	LXXIX	120
,, ,,	Plaques and Panel	CIII	144
,, ,,	Half-Vases	CIV	145
Soft Paste — White	Vase	XXXII	73
,, Blue and white	Bottle	X	51
,, ,,	Vases	LX	101
,, Five colour	Jars	LXIV	105
Blue and White	Ginger Jars	LVI	97
,,	Vase	LVII	98
,,	Vases	LVIII	99
,,	Ginger Jars and Vase	LIX	100
,,	Beaker	LXI	102
Egg-shell — White	Teacups	XLIX	90
Peach bloom on white	Vase and Bowls	LIII	94
,, ,,	Bottles	LIV	95
Powdered blue	Vase	LXII	103
Famille rose	Water Cup	XXXIII	74
,,	Bowls	LXXXI	122

YUNG-CHENG PERIOD. A.D. 1723 to 1736.

Monochrome — Clair-de-lune	Writer's Water Bottle	LV	96
,, Onion green	Vase	XXXIII	74
Famille verte — Five colour	,,	X	51

Index of Articles according to Periods

CLASS	ARTICLE	PLATE	PAGE
Famille verte — Five colour	Jar	XXIX	70
,, ,,	Bowls	XC	131
,, ,,	Jars	XCI	132
Blue and White	Vase	LXXXVIII	129
Egg-shell — Famille rose	Bottle	LXXXVI	127
Blue with Colours	Bottles	XCII	133
Famille rose	Plate	XXXIV	75
,,	Vases and Bottles	LXXX	121
,,	Vase	LXXXII	123
,,	,,	LXXXIII	124
,,	,,	LXXXIV	125
,,	Flower Pots	LXXXV	126
,,	Brush-holder, Bowl and Bottle	LXXXVI	127
,,	Vases	LXXXVII	128
,,	,,	LXXXVIII	129
,,	Figures	LXXXIX	130
,,	Half-vases	CIV	145
CH'IEN-LUNG PERIOD. A.D. 1736 to 1796.			
Pottery	Teapot	XXXI	72
,,	Helmet	CXIX	160
Monochrome — Clair-de-lune	Pilgrim Bottle	LV	96
,, Flambé	Vases	CVII	148
Soft Paste — Famille rose	Snuff-bottles	CI	142
Blue and White	Vases and Jars	XCIX	140
,,	Plaques and Panel	CIII	144
Blue with Colours	Vase	X	51
,,	,,	XCII	133
Famille rose	,,	LXXXI	122
,,	,,	LXXXV	126
,,	Vases	XCIII	134
,,	Vase	XCIV	135
,,	,,	XCV	136
,,	Bowls and Figure	XCVI	137

Chinese Porcelain

CLASS	ARTICLE	PLATE	PAGE
Famille rose	Jars	XCVII	138
,,	Cups and Vase	XCVIII	139
,,	Vases and Jars	XCIX	140
,,	Snuff-bottles	C	141
,,	Half-vases	CIV	145
,,	Plaque	CV	146
,,	,,	CVI	147
,,	Figures	CVIII	149
Glass	Bottle and Bowl	XXXIII	74
,,	Snuff-bottles	CII	143
,,	Bottles	CXVI	157
Enamel	Snuff-bottles	CII	143
,,	Jar	CIX	150
,,	Incense Burner	CX	151
,,	Teapots, Plates, and Bowl	CXI	152
,,	Fish Bowl	CXII	153
Jade	Various Articles	CXIII	154
,,	Figures and Brush-holder	CXIV	155
,,	Bottle	CXV	156
Crystal	,,	CXV	156
Pink-stone	,,	CXV	156
Lacquer	Carriage	CXVII	158
Ivory	Figures and Screen	CXVIII	159
TAO-KWANG PERIOD. A.D. 1821 to 1851.			
Famille rose	Vase	CXX	161

INDEX OF ARTICLES ACCORDING TO CLASS

POTTERY.

ARTICLE	PERIOD	PLATE	PAGE
Vase	Han	I	42
Figure of a Camel	,,	II	43
Incense Burner	,,	III	44
Model of a Temple	Wei	I	42
Vase	Sui	I	42
Tomb Urn	,,	III	44
Cup, Dish and Goblet	T'ang	IV	45
Lamp	Five Dynasties	II	43
Incense Burner	Sung	II	43
Cup	,,	III	44
Vase	,,	V	46
Tomb Urns	,,	VI	47
Jar	,,	VII	48
Incense Burner	,,	XII	53
Incense Burners	Early Ming	XXI	62
Vase	,, ,,	XXIII	64
Teapot	Ming	XXXI	72
,,	Ch'ien-Lung	XXXI	72
Helmet	,, ,,	CXIX	160

MONOCHROMES.

ARTICLE	COLOUR	PERIOD	PLATE	PAGE
Cup	Clair-de-lune	Sung	III	44
Flower Pot	,,	,,	VIII	49
Dishes	,,	,,	IX	50
Vase	,,	Kang-Hsi	LV	96
Writer's Water Bowl	,,	Yung-Cheng	LV	96
Pilgrim Bottle	,,	Ch'ien-Lung	LV	96

Chinese Porcelain

ARTICLE	COLOUR	PERIOD	PLATE	PAGE
Vases	Flambé	Ch'ien-Lung	CVII	148
Jar	Apple green	Ming	IX	50
Incense Burner	,,	,,	XXXII	73
Vase	Blanc-de-chine	Early Ming	XIV	55
Figure	,,	,,	XV	56
Vases	,,	,,	XVI	57
Figures	,,	,,	XVII	58
Teapots	,,	,,	XVIII	59
Figures of Kylins	,,	,,	XIX	60
Vase	Sang-de-bœuf	Ming	XXVII	68
Water Cup	,,	,,	XXXIII	74
Vase	,,	Kang-Hsi	XXVI	67
,,	,,	,,	XXVII	68
,,	Celadon	Ming	XXVII	68
,,	,,	Kang-Hsi	LI	92
Writer's Water Bottle and Bowl	Peach bloom	,,	XXXII	73
Vase	,,	,,	L	91
Vase and Writer's Water Bottle	,,	,,	LII	93
Stamp Box	,,	,,	LVI	97
Vase	Onion green	Yung-Cheng	XXXIII	74

FAMILLE VERTE. THREE COLOUR.

ARTICLE	PERIOD	PLATE	PAGE
Vase	Ming	XXII	63
,,	,,	XXIV	65
Gold-fish Bowl	,,	XXVIII	69
Figures	Early Kang-Hsi	XXXVII	78
,,	,,	XXXVIII	79
Puzzle Teapot	,,	XL	81
Figures of Kylins and Hounds	,,	XLI	82
Flower-stand	,,	XLII	83
Writer's Water Bottles and Teapot	,,	XLIII	84
Brush-pots and Figure	,,	XLV	86

Index of Articles according to Class

ARTICLE	PERIOD	PLATE	PAGE
Figures	Early Kang-Hsi	XLVI	87
Vase	,, ,,	XLVII	88
Figure	,, ,,	XLVIII	89
Bowl	Kang-Hsi	XXXIV	75
Plates and Bowls	,,	LXIII	104
FAMILLE NOIRE.			
Vase	Early Kang-Hsi	XXXV	76
,,	,, ,,	XXXVI	77
,,	,, ,,	XLIV	85
FAMILLE JAUNE.			
Vase	Early Kang-Hsi	XXXIX	80
FAMILLE VERTE. FIVE COLOUR.			
NOTE.—Pieces attributed to Yung-Cheng may be of a late Kang-Hsi production.			
Figure	Ming	XX	61
Jars	,,	XXIX	70
Vase	Kang-Hsi	LXV	106
Vases	,,	LXVI	107
Birthday Plates and Vase	,,	LXVII	108
Bowls	,,	LXVIII	109
Vase	,,	LXIX	110
Plate	,,	LXX	111
Bowls	,,	LXXI	112
Plate	,,	LXXII	113
Vase	,,	LXXIII	114
Dish	,,	LXXIV	115
Plates	,,	LXXV	116
Dishes	,,	LXXVI	117
Vase	,,	LXXVII	118
,,	,,	LXXVIII	119
Figure of Unicorn	,,	LXXIX	120
Plaques	,,	CIII	144
Half-vases	,,	CIV	145

Chinese Porcelain

ARTICLE	PERIOD	PLATE	PAGE
Vase	Yung-Cheng	X	51
Jar	,,	XXIX	70
Bowls	,,	XC	131
Jars	,,	XCI	132

SOFT PASTE.

ARTICLE	COLOUR	PERIOD	PLATE	PAGE
Boat	White	Sung	X	51
Vases	,,	Early Ming	XIII	54
Vase	,,	Kang-Hsi	XXXII	73
Bottle	Blue and white	,,	X	51
Vase	,,	,,	LX	101
Jars	Five colour	,,	LXIV	105
Snuff-bottles	Famille rose	Ch'ien-Lung	CI	142

EGG-SHELL.

Bowls	White	Early Ming	XXV	66
Teacups	,,	Kang-Hsi	XLIX	90
Bottle	Famille rose	Yung-Cheng	LXXXVI	127

BLUE AND WHITE

ARTICLE	PERIOD	PLATE	PAGE
Vase	Ming	XXX	71
Bowl	,,	XXXIV	75
,,	Shun-Chih	XXXIV	75
Ginger Jars	Kang-Hsi	LVI	97
Vase	,,	LVII	98
Vases	,,	LVIII	99
Ginger Jars and Vase	,,	LIX	100
Beaker	,,	LXI	102
Vase	Yung-Cheng	LXXXVIII	129
Vases and Jars	Ch'ien-Lung	XCIX	140
Plaques and Panels	,,	CIII	144

Index of Articles according to Class

VARIOUS COLOURS.

ARTICLE	COLOUR	PERIOD	PLATE	PAGE
Bottles	Blue with colours	Yung-Cheng	XCII	133
Vase	,,	Ch'ien-Lung	X	51
,,	,,	,,	XCII	133
Vase and Bowls	Peach bloom on white	Kang-Hsi	LIII	94
Bottles	,,	,,	LIV	95
Vase	Powdered blue	,,	LXII	103

FAMILLE ROSE.

ARTICLE	PERIOD	PLATE	PAGE
Water Cup	Kang-Hsi	XXXIII	74
Bowls	,,	LXXXI	122
Plate	Yung-Cheng	XXXIV	75
Vases and Bottles	,,	LXXX	121
Vase	,,	LXXXII	123
,,	,,	LXXXIII	124
,,	,,	LXXXIV	125
Flower Pots	,,	LXXXV	126
Brush-holder, Bowl and Bottle	,,	LXXXVI	127
Vases	,,	LXXXVII	128
,,	,,	LXXXVIII	129
Figures	,,	LXXXIX	130
Half-vases	,,	CIV	145
Vase	Ch'ien-Lung	LXXXI	122
,,	,,	LXXXV	126
Vases	,,	XCIII	134
Vase	,,	XCIV	135
,,	,,	XCV	136
Bowls and Figure	,,	XCVI	137
Jars	,,	XCVII	138
Cups and Vase	,,	XCVIII	139
Vases and Jars	,,	XCIX	140

Chinese Porcelain

ARTICLE	PERIOD	PLATE	PAGE
Snuff-bottles	Ch'ien-Lung	C	141
Half-vases	,,	CIV	145
Plaque	,,	CV	146
,,	,,	CVI	147
Figures	,,	CVIII	149
Vase	Tao-Kwang	CXX	161

WORKS OF ART OTHER THAN PORCELAIN.

ARTICLE	CLASS	PERIOD	PLATE	PAGE
Rock	Ironstone	Sung	XI	52
Bottle and Bowl	Glass	Ch'ien-Lung	XXXIII	74
Snuff-bottles	,,	,,	CII	143
,,	Enamel	,,	CII	143
Vase	,,	,,	CIX	150
Incense Burner	,,	,,	CX	151
Teapots, Plates and Bowl	,,	,,	CXI	152
Fish-bowl	,,	,,	CXII	153
Various Articles	Jade	,,	CXIII	154
Figures and Brush-holder	,,	,,	CXIV	155
Bottle	,,	,,	CXV	156
,,	Crystal	,,	CXV	156
,,	Pink-stone	,,	CXV	156
,,	Glass	,,	CXVI	157
Carriage	Lacquer	,,	CXVII	158
Figures and Screen	Ivory	,,	CXVIII	159

DESCRIPTION OF ARTICLES

PLATE I

Model of a Temple. Found in a tomb of the Wei Dynasty. Hard pottery, warm grey in colour, and green glaze.
Height to ridge, 13¾ inches.
Period, Wei.

Vase. Inverted pear shape, with curved lip. Buff-coloured hard pottery, covered with creamy grey glaze. The design is engraved, and the characters round the upper half are in fish-roe ground.
Height, 15 inches.
Period, Sui.

Vase. Bulbous body with slender curved neck and spreading rim, from which spring two handles to shoulder. Light buff-coloured pottery, partially covered with transparent fine crackle glaze of an amber tint.
Height, 14¼ inches.
Period, Han.

From the collection of H.E. Viceroy Tuan Fang.

陶器 漢朝　　陶器 魏朝　　陶器 隋朝

PLATE I

唐陶器　漢陶器　宋陶器

PLATE II

Lamp, with Cover. Coarse brown pottery, covered sparsely with faint greenish glaze. One of the lamps of pottery used in early times by the Chinese.

Height, 10 inches.

Period, Five Dynasties.

From the collection of Taotai Hwang chung huei.

Figure of Camel and Stand. Greyish pottery. Carrying a load on back and head uplifted. A very uncommon and interesting specimen of the period.

Height, 15 inches.

Period, Han.

From the collection of Sien tze za.

Incense Burner and Cover. Pottery, with sprinklings of greenish glaze.

Height, 6½ inches.

Period, Sung.

From the collection of Taotai Hwang chung huei.

PLATE III

Tomb Urn. Hard grey pottery, with greenish grey crackled glaze. Twelve figures round neck, with dragon and pearl above.
Height, 14½ inches.
Period, Sui.

Cup. Hard coarse stoneware, with black, slightly iridescent, glaze, called in China "Rabbit Hair," known also as the "slow-drying cup," and is supposed to have the property of keeping water sweet and fresh with very little evaporation. Made in Tu-Chein.
Height, 3 inches.
Period, Sung.

Cup. Porcelain, hard grey paste, with pale blue glaze, known as Clair-de-lune.
Height, 2 inches.
Diameter, 5 inches.
Period, Sung.

Incense Burner, with cover and two handles. Pottery.
Height, 7 inches.
Period, Han.

From the collection of Taotai Hwang chung huei.

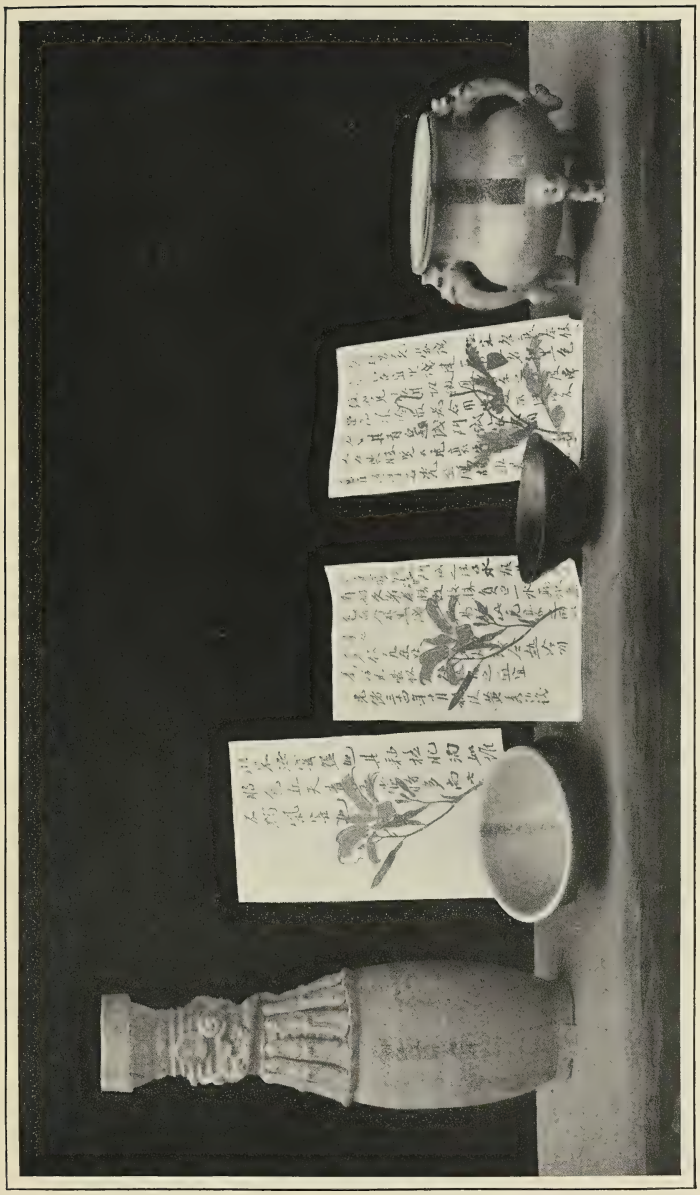


PLATE IV

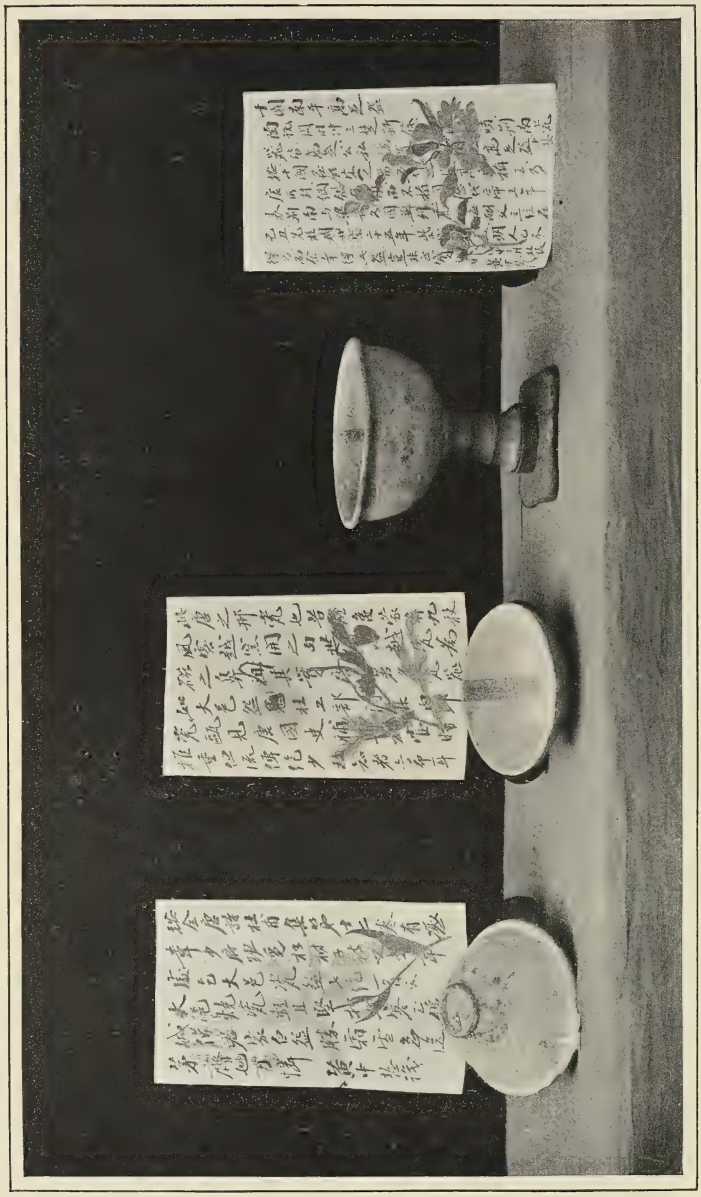


PLATE IV

Cup. Pottery, covered with a thick creamy-white dull glaze, known as "Ta-Hee" ware, said by the Chinese to be one of the first attempts to produce white vessels of pottery; made in Szechuan; mentioned in Tu-foo's book on T'ang pottery, volume 12. This cup is said to have been in the possession of one family since the Sung Dynasty, say 650 years.

Height, 2¼ inches.
Diameter, 4½ inches.
Period, T'ang.

Dish. Hard grey pottery, covered with creamy white, rather thick, crackled glaze. Made at Lai-Chu, now Shing-Chow, mentioned in Chinese books of the Sung period.

Height, 1¼ inches.
Diameter, 4½ inches.
Period, T'ang.

Goblet. Stand is fluted horizontally. Very hard red pottery covered by dull drab glaze. This pottery has been described by some Chinese authorities as porcelain, but it fails to fulfil all the requirements of true porcelain. Made at Nanping.

Height, 5 inches.
Diameter, 5 inches.
Period, T'ang.

From the collection of Taotai Hwang chung huei.

PLATE V

Vase. Pottery, a brown speckled glaze covering body and upper part of vase, lower parts being unglazed with twelve heads in high relief of animals of the Signs of the Zodiac, and inscriptions, under their respective heads, of each month of the year. It is a very interesting vase, and European connoisseurs are now giving their attention to the early pottery class.

Height, 14½ inches.

Period, Sung.

From the collection of Lee ven ching.

大宋陶器

PLATE VI

大 宋 雕 磁

PLATE VI

Pair of Tomb Urns. Pottery, covered with a cream-buff crackle glaze inclined to green in parts, surrounded with modelled figures and dragons in high relief, surmounted by covers with birds. These urns were excavated within the last two years, somewhere in Szechuan, Kansu or adjacent provinces, and though indifferent specimens are to be procured, perfect specimens in pairs with original covers, and the subjects of decoration in high relief and good glazes, are very rare. Opinions differ as to age, but all are agreed that they are earlier than the Ming period. The author places the period at the Sung Dynasty.

Height, 27 inches.

Period, Sung.

Now in the possession of John St. Audley.

PLATE VII

Jar. Pottery, believed to be of an age before the Sung period, covered with a creamy glaze and decorations in sepia of grotesque figures and trees, with characters denoting a poem. This is a very interesting class of pottery, and a fine specimen.

Height, 12 inches.

Period, Sung.

From the collection of A. W. Bahr.

大宋墨彩

上海王鎮海繪

PLATE VIII

PLATE VIII

Flower Pot. Hexagonal, curved and indented sections. Porcelain, with blue and purple glazes over. A fine example of this ancient ware, which is much prized by Chinese collectors, considered one of the best of this class in the Exhibition.

Height, $7\frac{1}{2}$ inches.

Diameter, 10 inches.

Period, Sung.

From the collection of Taotai Hoo erh mai.

PLATE IX

Dish. Oblong hexagonal, with indented edge. Blue-purple glaze over brown. Clair-de-lune class. This is known as the early Sung porcelain, and the deep purple and other colours have a charm of their own : much prized by Chinese and Japanese connoisseurs, who pay high prices for good and perfect specimens.

Height, 2½ inches.
Length, 8 inches.
Period, Sung.

Jar. Oviform, with curved lip, apple green crackled. The quality of the glaze is exceedingly good, and this is a valuable specimen of the apple green class, so popular with Chinese and American collectors.

Height, 6 inches.
Period. Ming.

Dish. Round in curved sections, indented and concave edge. Blue-purple glaze over brown. Clair-de-lune class.

Height, 3 inches.
Length, 9 inches.
Period, Sung.

From the collection of Bon ian zung.

均窰
大宋

果綵
大明

均窰
大宋

PLATE IX

PLATE X

粉定 大宋

鬬彩 雍正 大清

煨磁 康熙 大清

粉彩 乾隆 大清

PLATE X

Vase. Bottle shape, blue under-glaze decoration, with flowers and other ornamentation in two shades of red.
Mark, blue seal.
Height, 8½ inches.
Period, Ch'ien-Lung.

Bottle. With long neck, soft paste, blue and white, fine crackle, creamy white and fine blue decoration of vases, screen, peacock-feathers, etc.
Mark, double ring.
Height, 5 inches.
Period, Kang-Hsi.

Vase. Double gourd shape, five colour decoration of dragon, phœnix and peony.
Height, 8¾ inches.
Period, Yung-Cheng.

Boat. With child seated inside, white soft paste, and incised key-pattern border round edge
Height, 2 inches.
Length, 7 inches.
Period, Sung.

From the collection of Wong kai zur.

PLATE XI

Rock. Said to be excavated during the Sung Dynasty; shape is called "The Curling Clouds," and is extraordinary and rare, the usual size being about the size of a fist. Much appreciated by Chinese collectors, and high prices are paid for similar articles. This specimen is said to be famous all over the Empire. The weight is heavy, and stone resembles iron-ore.

Height, 2 feet 8 inches.

Period, Sung.

From the collection of Zee kwan yin.

大宋捲雲石

上海王鎮海繪

Plate XII

PLATE XII

Incense Burner or Bowl. Pottery covered with a green-tint glaze all over the body and base, and a kind of ripe-peach red bursting out in large patches and various size spots on part of the surface. The inside is only partially glazed to about half an inch from the rim, whilst the unglazed portion shows a brown-red pottery of apparently Sung origin. This specimen closely resembles the high priced and much admired peach bloom of the Kang-Hsi period, and is probably the result of the firing process used for the later product.

Height, $3\frac{1}{4}$ inches.

Period, Sung.

Now in the possession of Charles L. Freer.

09.298A

PLATE XIII

Pair of Vases, with high neck spreading to flanged rim, under which are animal-head handles with loose rings of the superfine quality soft paste or "Fen-Ting," and covered with a brilliant glaze of a creamy tint. It is crackled in a most extraordinary way from the rim to the shoulder. The crackles decrease in size from the centre of the neck to the body, but again broaden towards the base; the quality of the crackle, which is even on the loose rings, is a point of great attraction. Under the glaze are deep and striking incised designs of dragon and flying phœnix, with formal patterns on neck and near base. Centre under the base is also glazed and crackled, with unglazed surface around. The Chinese connoisseurs prize the soft paste or "Fen-Ting" even above the famous peach bloom, apple green, or heavenly blue. These vases have the same weight as egg-shell porcelain. Chinese authorities are inclined to place the period at Sung, but the author is of opinion that the articles are of early Ming production.

Height, $7\frac{3}{4}$ inches.

Period, early Ming.

From the collection of A. W. Bahr.

大明粉定

PLATE XIV

大明建窑

PLATE XIV

Vase, Blanc-de-chine. Of the very best shade of slightly pink glaze thickly coated over translucent porcelain. Neck has various floral designs and symbols in relief, and the body has similar patterns incised in paste under glaze, the whole producing a very attractive appearance. This class of porcelain, from the purity of paste and charm of various shades of white, pink, and cream, will undoubtedly increase in popularity at no distant date, and one has only to view a well displayed collection of this ware to be fascinated with its subtle charm.

Height, 14 inches.

Period, early Ming.

From the collection of A. W. Bahr.

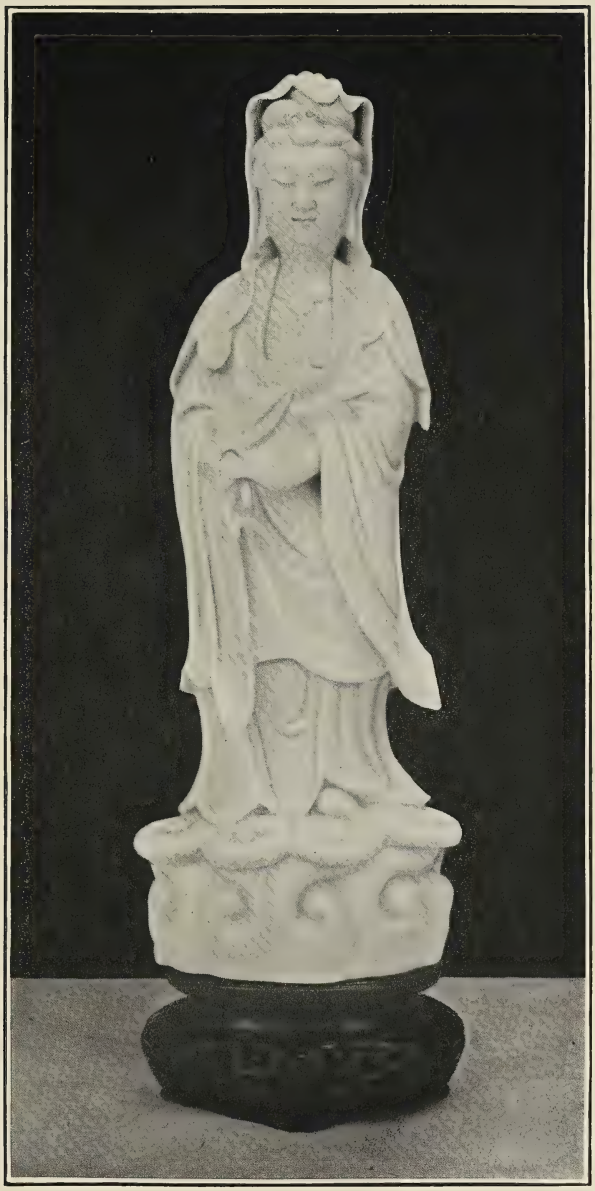
PLATE XV

Figure of the Goddess Kuan-Yin, standing on a pedestal, exquisitely modelled and covered with a rich creamy glaze, Blanc-de-chine. These good pieces of Blanc-de-chine are now much sought after by Chinese collectors, and are difficult to procure.

Height, 14 inches.

Period, early Ming.

From the collection of A. W. Bahr.



大明建窑

PLATE XVI

建窑 大明

粉定 康熙 大清

建窑 大明

PLATE XVI

Vase, with wide neck, Blanc-de-chine.
Height, $6\frac{1}{4}$ inches.
Period, early Ming.

Vase, with wide base, lizard coiled round shoulder, Blanc-de-chine, of exquisite colour in subdued cream-pink translucent porcelain ; a charming little piece.
Height, $4\frac{1}{2}$ inches.
Period, early Ming.

Vase, bottle shape, Blanc-de-chine, floral pattern modelled in paste.
Height, $12\frac{1}{2}$ inches.
Period, Kang-Hsi.

Pot on three feet, Blanc-de-chine, of exquisite colour and fine condition.
Height, $2\frac{3}{4}$ inches.
Period, early Ming.

Vase, with long neck, around which a lizard is coiled, of the best colour of pink-cream. This specimen is well worthy of attention. At present Chinese and Japanese connoisseurs are keenly competing for this class.
Height, 8 inches.
Period, early Ming.

From the collection of L Grenard.

PLATE XVII

Figure Standing on Waves; the Priest that walked across the Yangtsze river on a reed, to escape from the pursuit of the enemy. According to legend, he was a deified Priest who had supernatural powers and was sent from heaven to deliver the South from the Northern aggressors. The Figure is of a cream-yellow tint, of Blanc-de-chine, and the expression on the face shows the high standard of the art of that period.

Height, 5¾ inches.

Period, early Ming.

Figure. The God of Study or Literature, with head bent down in a thoughtful pose. The fine and deep lines that run through the whole figure make it very attractive and imposing. It is of the creamy white class of Blanc-de-chine.

Height, 13 inches.

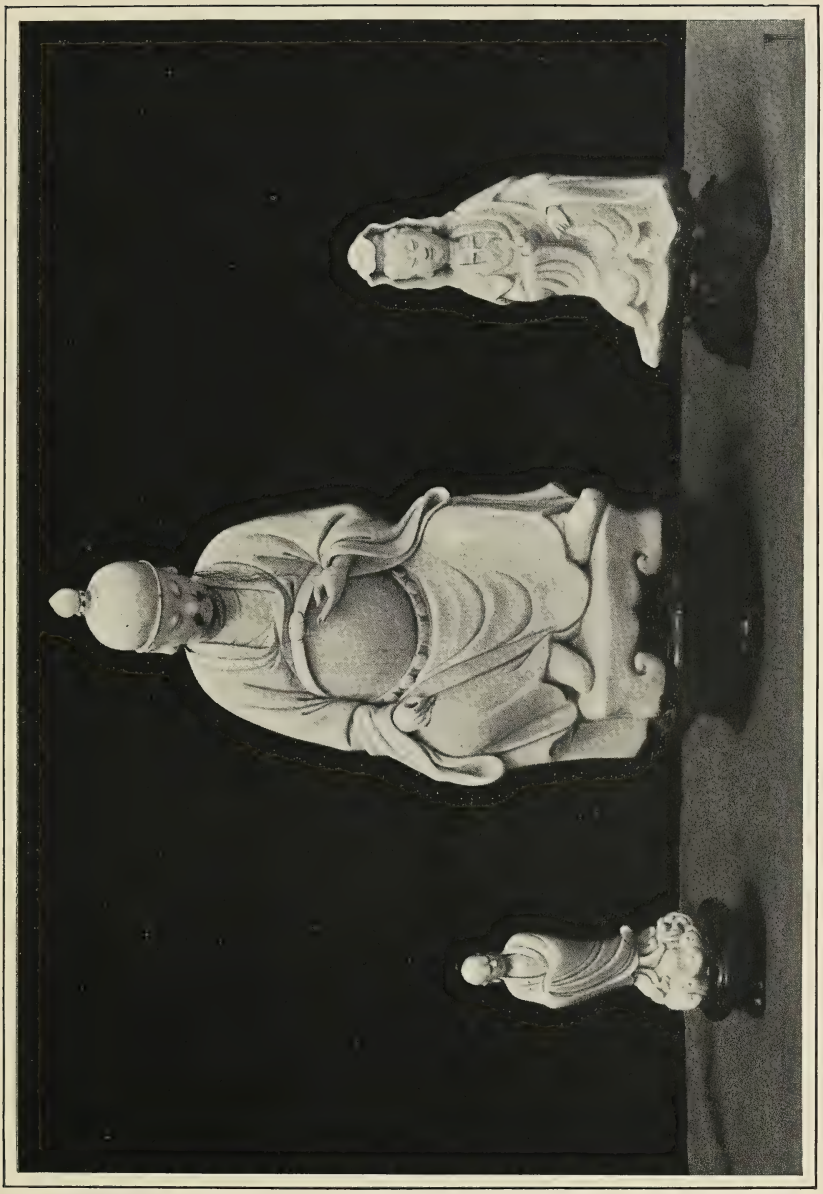
Period, early Ming.

Statuette of the Goddess Kuan-Yin, kneeling with a scroll in hand. It is of the pure white tint of Blanc-de-chine, and the perfect state, even to the finger tips, is worthy of attention.

Height, 8 inches.

Period, early Ming.

From the collection of A. W. Bahr.



大明達空

PLATE XVIII

大明建窑

PLATE XVIII

Pair of Teapots, with dragon handles and dragon spouts. One of the teapots is of a creamy pink tint, and the other of a yellow tint, both of Blanc-de-chine class. The purity of the porcelain is proved by its translucent qualities. The Blanc-de-chine manufactured in the Kang-Hsi period has a cold blue-white tinge and can be easily detected from that of Ming Blanc-de-chine, which has never been successfully imitated.

Height, 5 inches and 5½ inches.

Period, early Ming.

From the collection of A. W. Bahr.

PLATE XIX

Kylins, Blanc-de-chine. This ware is known as the "Fuch-ien White," and the translucency, on account of the purity of the material used, is greatly esteemed.

Height, pair, 8 inches; single, 10 inches.

Period, early Ming.

From the collection of A. W. Bahr.

PLATE XIX

大明建密

大明五彩

PLATE XX

Figure Representing Longevity. Five colour, a light coral red ground shading over cloak, and designs of flames, waves, bats, etc., in brilliant glazes of yellow, green, aubergine and turquoise blue; a brilliant example of the work of this period.

Height, 14 inches.

Period, early Ming.

From the collection of A. W. Bahr.

PLATE XXI

Incense Burners. Pottery. Three colour, turquoise and yellow in relief on purple ground. Decoration, one, with handles of two fish rising out of the waters, and other, of two Kylins standing on hind legs; both are with animal-head supports.

Height, 6 inches.

Period, early Ming.

From the collection of A. W. Bahr.

大明三彩

PLATE XXII

大明三彩

PLATE XXII

Vase. Pear shape, with spreading neck, Famille verte, three colour. Decoration, raised design of flowers in high relief of rich purple, turquoise and cream colours, and two floral handles on neck in similar shades, the whole on a ground of light turquoise glaze thickly coated. Base also glazed.

Height, 16 inches.

Period, early Ming.

Now in the possession of Lord Kitchener.

PLATE XXIII

Vase. With small neck. Pottery, three colour. Decoration, with purple, turquoise, yellow and other tints of thick enamel. Two panels with flying cranes ; upper borders boldly outlined with rosettes, lower border plain bands in blue.

Height, 8 inches.

Period, early Ming.

From the collection of A. W. Bahr.

大明三彩

PLATE XXIV

大明三彩

PLATE XXIV

Vase. Famille verte, three colour. Decoration, leaf pattern in turquoise on top of neck, flying phœnix and clouds in yellow and turquoise on indigo blue shading to purple ground. On lower part of neck, two unicorn-head handles, in purple, aubergine and turquoise. The body of vase with flying dragons, clouds and waves in brilliant colours of yellow, cream and turquoise, all on purple shade ground.

Height, 13 inches.

Period, Ming.

From the collection of A. W. Bahr.

PLATE XXV

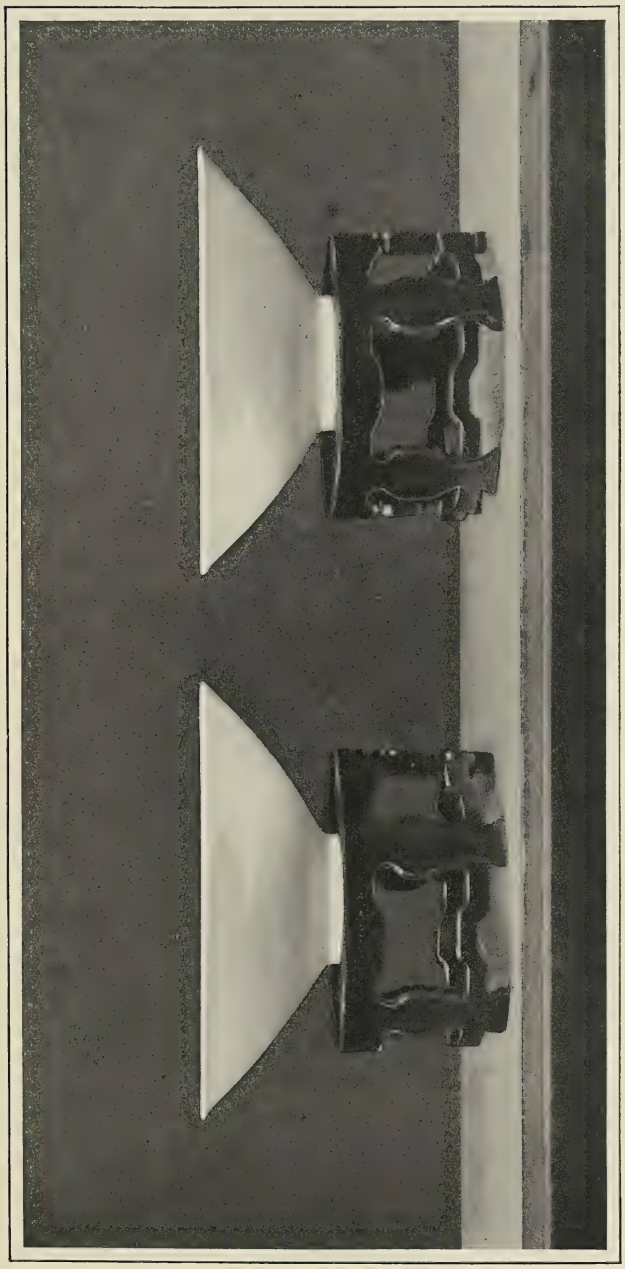
Pair of Bowls, white Egg-shell of beautiful translucency; incised in the paste are designs representing various symbolic signs, with the mark in four archaic characters of Yung-Lo. The paste is of the finest, and the workmanship leaves nothing to be desired.

These pieces are perfect specimens of the early egg-shell porcelain, called by the Chinese "Bodyless," and described by native writers as being produced in the Yung-Lo period of the Ming Dynasty.

Diameter, 8 inches.

Period, early Ming.

From the collection of A. W. Bahr



大明永樂初定

PLATE XXVI

大明萬歷霽紅

PLATE XXVI

Vase. Bottle-shape. Sang-de-bœuf of rich blood red, not clotted like the Ming specimens, but perfectly clear; deep thick glaze, crackled towards top. Base glazed.
Height, 15 inches.
Period, Kang-Hsi.

From the collection of L. c. tung.

PLATE XXVII

Vase. Bottle shape. Sang-de-bœuf, crackled, with rich dark red glaze; a fine specimen of this valuable and rare class. Base is of light green celadon crackled.
Height, 4 inches.
Period, Kang-Hsi.

Vase. Gourd shape. Sang-de-bœuf, crackled, similar to above in all details.
Height, 4 inches.
Period, Ming.

Vase. Bottle shape. Celadon crackled, of the same class as the above Sang-de-bœuf, but instead of the red glaze it has the deep celadon glaze.
Height, 4½ inches.
Period, Ming.

Vase. Bottle shape. Sang-de-bœuf, crackled. This is also similar to the first two pieces and of about the same grade.
Height, 4 inches.
Period, Ming.

From the collection of H.E. King siao san.

大明果綵萬霽

PLATE XXVIII

大明萬曆三彩

PLATE XXVIII

Gold-fish Bowl. Famille verte, three colour. Decoration, rich deep blue five-claw dragon and yellow flames, floral patterns and flowers, on coarse white porcelain. It has the well-known Mohammedan blue, and the yellow is deep and strong, a colour only found in Ming specimens; its very coarseness and grotesqueness lend a certain bold charm which is not found in later periods.

Mark on rim, 6 characters of the Wan-Li reign.

Height, 2 feet 4 inches.

Period, Ming.

From the collection of Wong kai zur.

PLATE XXIX

Jar with Cover. Famille verte, five colour. Decoration, picture of palace ladies in a garden; colours, on white ground, principally deep red, blue and green. Base is not glazed.

Height, 15 inches.

Period, Yung-Cheng.

From the collection of Van yu yuen.

Jar. Five colour. Decoration, red and yellow gold-fish finely executed, and under glaze. Diaper band around the mouth and base.

Height, 13 inches.

Period, Ming.

From the collection of Lee ven ching.

Jar with Cover. Five colour. Floral decoration; the green and red are over the glaze, and blue is under the glaze.

Height, 20 inches.

Period, Ming.

From the collection of Ma chang kee.

大明嘉靖五彩

PLATE XXIX

PLATE XXX

大明嘉靖青花

PLATE XXX

Vase. Double gourd shape. Blue and white. Conventional borders round neck, middle and base. The body decorated with dragon, phœnix and cloud scrolls, all in dark blue. A very fine example of the Mohammedan blue, which is used in the decoration of this specimen.

Mark, characters in double ring.

Height, 19 inches.

Period, Ming.

From the collection of L. Grenard.

PLATE XXXI

Tea or Wine Pots. Pottery, quaint shapes with smooth and even finish of a dark terra-cotta shade. One is shaped like the shell of a snail, another like a Chinese egg-plant. The old earthenware teapots are much sought after by Chinese connoisseurs.

Heights, about 4 to 5 inches.

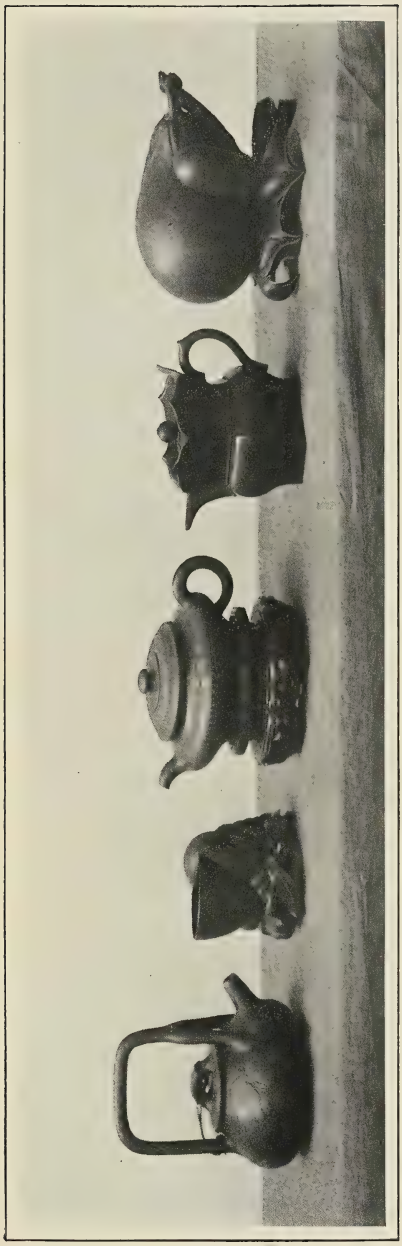
Period, Ming.

Teapot (in centre of illustration). Pottery. Decorated with designs of characters and scroll work inlaid with gold.

Height, about 3 inches.

Period, Ch'ien-Lung.

From the collection of Bon lan zung.



大明紫砂

大明果綠
大清康熙粉定美人觶

PLATE XXXII

Writer's Water Bottle, with small neck and opening. Peach bloom glaze, with beautiful splashes of green and pink, producing an exceedingly attractive effect.
Mark, 6 characters.
Height, 3¼ inches.
Period, Kang-Hsi.

Incense Burner with handles. Apple green glaze, crackled. This specimen is of a high class, as the colour reaches the much sought-after shade of the natural green of unripe apples.
Height, 3½ inches.
Period, Ming.

Vase. Bottle shape, with long cylindrical neck. White glaze on soft paste porcelain.
Height, 6 inches.
Period, Kang-Hsi.

Writer's Water Bowl. Peach bloom glaze, with very prominent splashes of green and shading of various pinks; considered a very fine piece.
Mark, 6 characters.
Height, 1½ inches.
Period, Kang-Hsi.

From the collection of Kam hen tsung.

PLATE XXXIII

Bottle and Writer's Water Bowl. Glass. Creamy white and opal, decorated in fine Famille rose tints. These are exquisite and genuine specimens by the famous artist, Ku-yu-sien, and are very rare and costly, being much sought after by Chinese connoisseurs.

Marks, 4 characters.
Height, 3½ inches and 1¾ inches.
Period, Ch'ien-Lung.

Vase. Onion green, incised pattern under glaze. An uncommon specimen, and a beautiful colour. Chinese consider this vase a unique specimen.

Height, 3½ inches.
Period, Yung-Cheng.

Writer's Water Cup (left of illustration). Sang-de-bœuf, crackled. Under base is the

Mark, Ta Ming Ching hwa nien chih.
Diameter, 4 inches.
Period, Ming.

Writer's Water Cup (right of illustration). Ruby coloured ground, with white and various coloured flowers and decoration in Famille rose. The specimen is one which is open to a difference of European expert opinion as to whether it is of Kang-Hsi or Yung-Cheng periods. Chinese experts agree to late Kang-Hsi. This piece is particularly admired by Chinese, and is of a similar class to the pair of bowls, Plate LXXXI.

Mark, 4 characters, is that of Kang-Hsi reign.
Diameter, 4½ inches.
Period, Kang-Hsi.

From the collection of H.E. King siao san.

PLATE XXXIII

軒月古紅粉彩
隆熙胭脂
乾大清康
清大

正葱綠
大清雍

軒月古霽紅
隆成化
乾大明
清大

PLATE XXXIV

Bowl. Blue and white. Figure representing "Longevity" under a tree with eight immortals round the sides. This specimen presents two distinct shades of blue approaching the Kang-Hsi treatment.
Mark, characters in double ring, Wan-Li.
Diameter, 9 inches.
Period, Ming.

Bowl. Blue-tinted white, with light blue figures and flower on sides. On the base in a double ring are the characters Ta-cheng Shun-Chi. Shun-Chi, in the eleventh year of his reign, re-opened the Imperial Porcelain Factory at Kin-te-Chen. But little porcelain was made during the short reign of this Emperor, and pieces are seldom met with.
Diameter, 5 inches.
Period, Shun-Chi.

Plate. Famille rose. Black ground with green and red floral decorations.
Mark, characters in double ring.
Diameter, $5\frac{3}{4}$ inches.
Period, Yung-Cheng.

Bowl. Semi-eggshell porcelain, fine quality, and is a good specimen of the Famille verte, three colour class.
Mark, 6 characters in double ring.
Diameter, 6 inches.
Period, Kang-Hsi.

From the collection of Taotai Hwang chung huei.

PLATE XXXV

Vase. Square shape, tapering towards the base with cylindrical neck. Famille noire. The four panels of this vase represent landscape effects of night, with the four different phases of the moon. Black ground is appropriate, being night scenes.

The enamel used in the decoration is very brilliant and thickly coated; the landscapes comprise rocks, mountains, trees, pagodas, boats and flowers; the neck is decorated with asters, rocks, etc.

The colour is principally shades of green, with yellow, white and aubergine.

Mark, 6 characters.
Height, 29 inches.
Period, early Kang-Hsi.

From the collection of A. W. Bahr.

上海王鎮海繪

五海王鎮海繪

PLATE XXXVI

PLATE XXXVI

Vase. Oviform shape with expanding neck. Famille noire. Decoration, prunus blossoms, branches, birds and rocks in various greens, white, aubergine and yellow on a brilliant black enamel ground. This is a specimen known as the ascending prunus pattern, and the black ground is, as usual, covered with an almost invisible green glaze.

Mark, 6 characters enclosed in double ring.

Height, 27 inches.

Period, early Kang-Hsi.

From the collection of Ma chang kee.

PLATE XXXVII

Figure of Kuan-Yin. Famille verte, three colour. The cloak of whole body is covered with a vitreous cream glaze, with medallions of flying storks and clouds in aubergine, green and yellow; hood or mantle has a floral pattern also of the conventional three colours.
Height, 8 inches.
Period, early Kang-Hsi.

Figure of Kuan-Yin. A light celadon, the bodice of yellow ground with aubergine, green and black designs; the hair of the usual brilliant black.
Height, 10 inches.
Period, early Kang-Hsi.

Figure of a Taoist Divinity. All white vitreous glaze except brilliant black enamel of cap and beard; this is an uncommon figure, and the subject is interesting.
Height, 5 inches.
Period, early Kang-Hsi.

From the collection of A. W. Bahr.

大清康熙三彩

PLATE XXXVII

PLATE XXXVIII

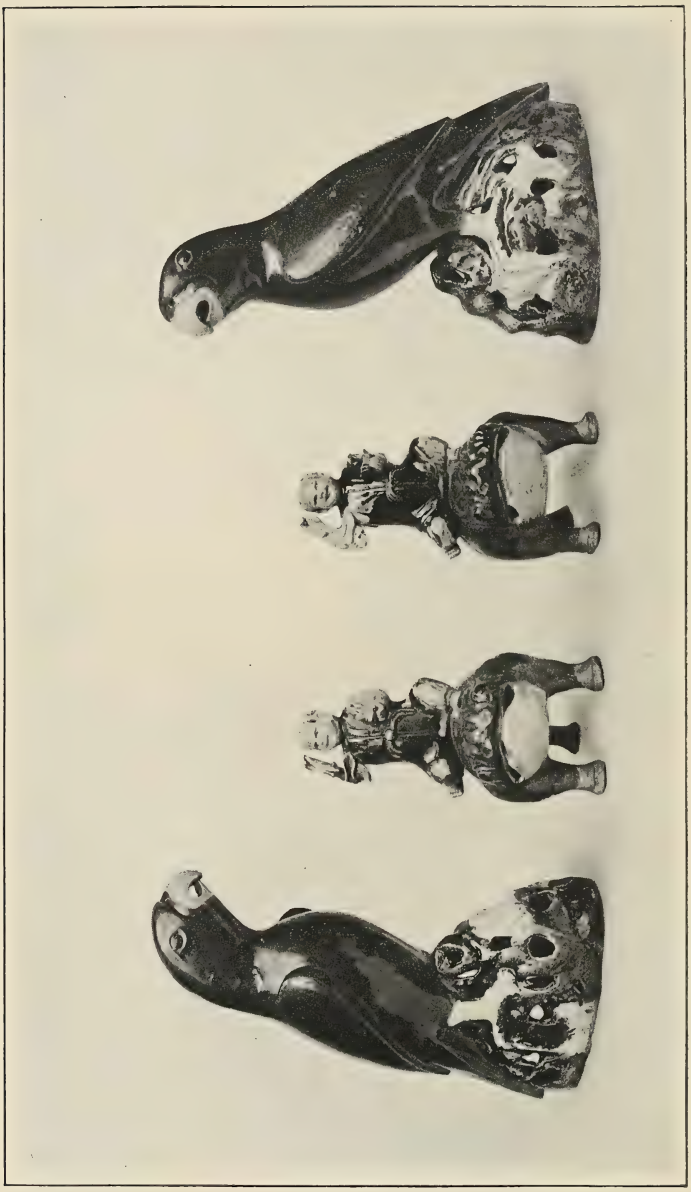


PLATE XXXVIII

Pair of Green Parrots, with yellow, aubergine and green plinth stands; the beak and feet are in biscuit.
Height, 8½ inches.
Period, early Kang-Hsi.

Pair of Three-Legged Green Toads, with children on backs. The children have yellow jackets with biscuit faces. All are Famille verte, three colour class.
Height, 6 inches.
Period, early Kang-Hsi.

From the collection of Lee ven ching.

PLATE XXXIX

Vase. Famille jaune. Pale yellow ground, with rocks, branches of flowering prunus, and birds, in brilliant glazes of cream, aubergine, green and blue.

Mark, double ring with small square enclosed.

Height, 9½ inches.

Period, early Kang-Hsi.

From the collection of Ma chang kee.

左海王鎮海繪

PLATE XL

大清康熙綠地三彩

PLATE XL

Puzzle Teapot in the form of a peach. Famille verte, three colour. Decoration, ground of brilliant apple green with one side, a carp with weeds, and other, a crab in brilliant enamels, of aubergine, green, and black. Spout and handle have black patches on green ground, and are held to the body by branches of leaves which are in high relief and enamelled in brilliant green. The lower part of the teapot is decorated with a darker shade of green leaves and aubergine flowers.

Height, 6½ inches.

Period, early Kang-Hsi.

From the collection of A. W. Bahr.

PLATE XLI

Pair of Kylins on stands, one with its young, and the other with a ball. Decorated with brilliant green glaze and sprinkling of yellow and aubergine, all lightly painted in the three colours of the Famille verte class.

Height, 16 inches.

Period, early Kang-Hsi.

From the collection of Yang tien chang.

Pair of Hounds. Black enamel throughout, excepting the collar, which is green ; the mouth and teeth in white biscuit glaze. Famille verte, three colour class.

Height, 10 inches.

Period, early Kang-Hsi.

From the collection of A. W. Bahr.

大清康熙三彩

PLATE XLI

PLATE XLII

彩三地綠熙康清入

PLATE XLII

Flower Stand. Hexagonal shape. Famille verte, three colour. The top of stand is pierced. Decoration, prunus on a brilliant crackled-ice design of green ground. The painting is executed with the greatest delicacy and detail. A very rare specimen, and of a high standard of quality, which is not often seen in these articles.

Height, 7 inches.

Period, early Kang-Hsi.

From the collection of Lee ven ching

PLATE XLIII

Writer's Water Bottles. Wine God reclining against wine jar. Famille verte, three colour combination, and all have fine glazes.
Height, $3\frac{1}{2}$ inches.
Period, early Kang-Hsi.

Teapot. Shape of a pomegranate. Famille verte, three colour. Decorated in aubergine, yellow and green.
Height, $3\frac{1}{2}$ inches.
Period, early Kang-Hsi.

From the collection of R. D. Craig.

彩三熙康清八

PLATE XLIII

八 清康熙黑地三彩

PLATE XLIV

Vase. Square shape, tapering towards the base, with cylindrical neck. Famille noire. Decoration, eight white panels of various shapes with vases, utensils, etc., in aubergine, green and yellow; four reserves on body and two on neck with similar colours; all on black ground. Decoration is uncommon.

Mark, 6 characters.

Height, 18½ inches.

Period, early Kang-Hsi.

From the collection of M. Chapeaux.

PLATE XLV

Brush Pot. Famille verte, three colour; pierced bamboo pattern. Design is a rockery (not seen in illustration), yellow enamel, with bamboo stalks a rich aubergine, and prunus leaves and stems, green, yellow and cream, intertwined about the bamboo stalks.

Height, 6 inches.

Period, early Kang-Hsi.

Three-Legged Toad. Famille verte, three colour. Brilliant green enamel with breast of white glaze and tips of toes in black enamel; eyes of black, with yellow border.

Height, 5 inches.

Period, early Kang-Hsi.

Brush Pot. Famille verte, three colour; peacock blue glaze, pierced bamboo pattern, with bamboo foliage binding the same together.

Height, 6 inches.

Period, early Kang-Hsi.

From the collection of A. W. Bahr.

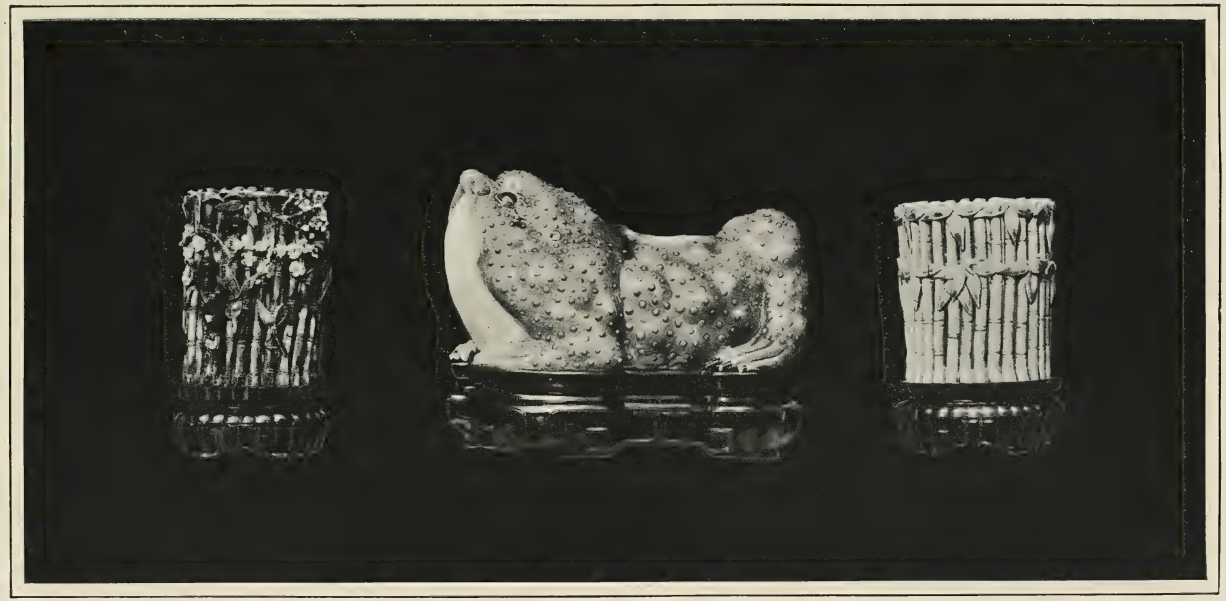


PLATE XLV

大清康熙三彩

大清康熙三彩

PLATE XLVI

Pair of Figures. Famille verte, three colour; white vitreous glaze. The one with yellow cloak and aubergine bowl in hand, shoe in brilliant green enamel; the other has jacket or cloak decorated with a chess-board design of black, aubergine, green and yellow enamels. The jovial expression on faces of figures is admired by Chinese.

Height, 5 inches.

Period, early Kang-Hsi.

From the collection of A. W. Bahr.

PLATE XLVII

Vase. Square shape. Famille verte, three colour. Black fish-roe pattern on green ground; eight fan and leaf shape panels, with Kylins, flowers, butterflies and other subjects, all in brilliant enamels of the class (black, yellow, green and aubergine). The whole vase is covered with vitreous glaze of a cream tint.

Mark, at the base, a leaf.

Height, 18 inches.

Period, early Kang-Hsi.

From the collection of A. W. Bahr.

大清康熙三彩

PLATE XLVIII

大清康熙三彩

PLATE XLVIII

Figure of Kuan-Yin in Grotto. Famille verte, three colour. Brown glaze, splashed with blue. Head and neck of principal figure in biscuit, blue and celadon garments. A dove in white, and vase with lotus in celadon on either side of shoulders; at side, smaller figures similarly treated.

Height, 11½ inches.

Period, early Kang-Hsi.

From the collection of A. W. Bahr.

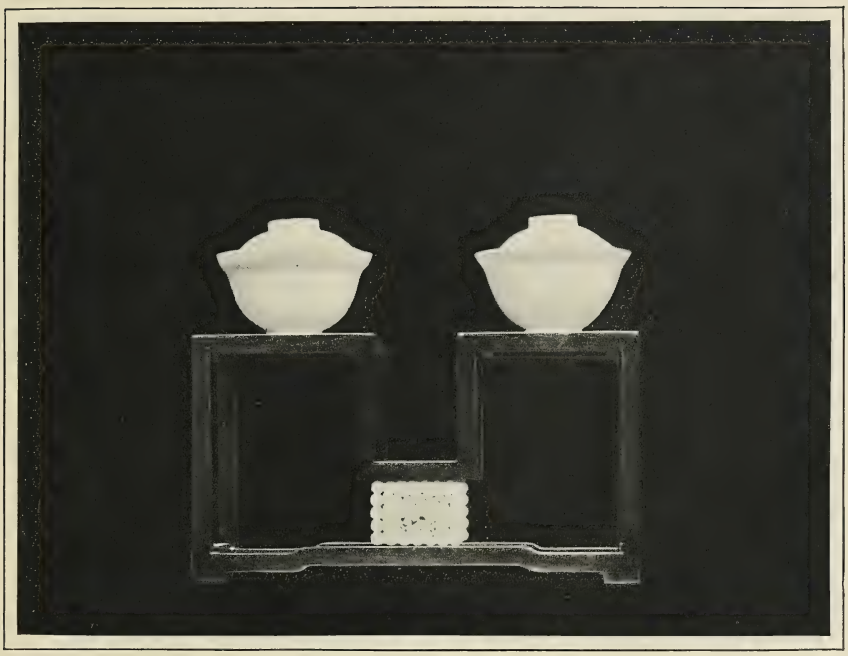
PLATE XLIX

Pair of Egg-shell Tea-cups with covers, of beautiful chalk white quality and extra-thin texture. When held to the light the rings of the potter's wheel show, and from the paste and glaze they are undoubtedly early Kang-Hsi.

This special ware is much admired by Chinese connoisseurs.

Height, $3\frac{1}{2}$ inches.
Period, early Kang-Hsi.

Now in the possession of J. Orange.



大清康熙粉定

PLATE L

大清康熙美人霽

PLATE L

Vase. Bottle shape, with long cylindrical neck. Peach bloom glaze, with splashes of green, on a pink-tint ground of various shades. A large specimen of this class of peach bloom variety.

Mark, 6 characters.

Height, 7 inches.

Period, Kang-Hsi.

From the collection of A. W. Bahr.

PLATE LI

Vase. On neck are two animal-head handles and loose rings in biscuit. Monochrome. The body is decorated in archaic design modelled in paste, covered with dark green celadon glaze of the Kang-Hsi production of this class. A good example of the monochrome family; the shape, colour and mark made this piece of special interest to Chinese.

Mark, 6 characters in double ring.

Height, 12¼ inches.

Period, Kang-Hsi.

From the collection of A. W. Bahr.

上海王鎮海繪

大清康熙美人霽

PLATE LII

Vase and Writer's Water Bottles. Peach bloom. All of good colours, with prominent green spots and splashes. The high esteem of this class held by the Chinese is well known, and it is increasing in favour; no Chinese collector can boast of a porcelain collection if it does not include at least one specimen of this class.

Marks, 6 characters.
Height of Vase, 6 inches.
„ „ Water Bottles, 3½ inches.
Diameter, 5 inches.
Period, Kang-Hsi.

From the collection of Li chi bai.

PLATE LIII

Vase. Bottle shape. White ground, with dragon in peach bloom colours under the glaze. Much esteemed by Chinese connoisseurs, the coiling dragon on a beautiful white ground gives a charming effect, which is considered characteristic of the good taste of the Chinese artist in early days.

Height, 7 inches.

Period, Kang-Hsi.

Pair of Bowls. White ground. Design of chrysanthemum flowers and foliage in subdued peach bloom colours, all under glaze.

Marks, 6 characters.

Height, $3\frac{1}{4}$ inches.

Period, Kang-Hsi.

From the collection of Wong kai zur.

PLATE LIII

大清康熙袖裏紅

PLATE LIV

大清康熙 砷裏紅

PLATE LIV

Pair of Bottles. Pure white porcelain, with decoration of dragons in peach bloom colours under the glaze. The colours appear strong in the illustration, but are really quite soft with the beautiful variety of tints belonging to the proper peach bloom class. This remark also applies to the articles shown in Plate LIII.

Marks, 6 characters.

Height, $6\frac{1}{2}$ inches.

Period, Kang-Hsi.

From the collection of H.E. King siao san.

PLATE LV

Vase. Amphora shape. Clair-de-lune, sometimes called "blue as the sky after rain."

This period has the best colour of this celebrated class.

Mark, 6 characters.
Height, $4\frac{1}{2}$ inches.
Period, Kang-Hsi.

Pilgrim Bottle, with broad neck and handles. Clair-de-lune.
Mark, seal.
Height, 6 inches.
Period, Ch'ien-Lung.

Writer's Water Bowl. Clair-de-lune.
Mark, seal.
Height, $1\frac{3}{4}$ inches.
Period, Yung-Cheng.

From the collection of H.E. King siao san.

冬青
康熙
大清

冬青
雍正
大清

冬青
乾隆
大清

PLATE LV

PLATE LVI

青花 康熙 大清

霽紅 美人 康熙 大清

青花 康熙 大清

PLATE LVI

Pair of Ginger Jars. Blue and white "Hawthorn" pattern, white flowers on a ground of brilliant blue. Very good specimens of the famous blue and white Ginger Jars. Decoration imitating prunus flowers of early spring, lying on cracked blue ice.

Height, 7 inches.

Period, Kang-Hsi.

Stamp Box. Peach bloom glaze, with good sprinkling of green spots; a fine specimen of this class.

Height, 1½ inches.

Period, Kang-Hsi.

From the collection of G. H. Thomson.

PLATE LVII

Vase. Blue and white. Decoration of asters and foliage in brilliant and pure blue of varying shades upon a body of white porcelain.

Chinese connoisseurs appreciate articles of this form and decoration more than the Ginger Jar so popular in Europe.

Mark, double ring.
Height, 7 inches.
Period, Kang-Hsi.

From the collection of A. W. Bahr.

上海王鎮海繪

大清康熙青瓷

PLATE LVIII

Pair of Vases. Blue and white. Decoration, in brilliant blue shades on white, of landscapes, with figures, cliffs, trees, waterfalls, houses, etc., in the conventional style; diaper pattern band on the neck.

Height, 2 feet 6 inches.

Period, Kang-Hsi.

From the collection of A. W. Bahr.

PLATE LIX

Pair of Ginger Jars with covers. Blue and white. Decoration, blue on white, landscapes, with hills, trees, rivers and boats with figures.
Marks, double ring.
Height, 8¾ inches.
Period, Kang-Hsi.

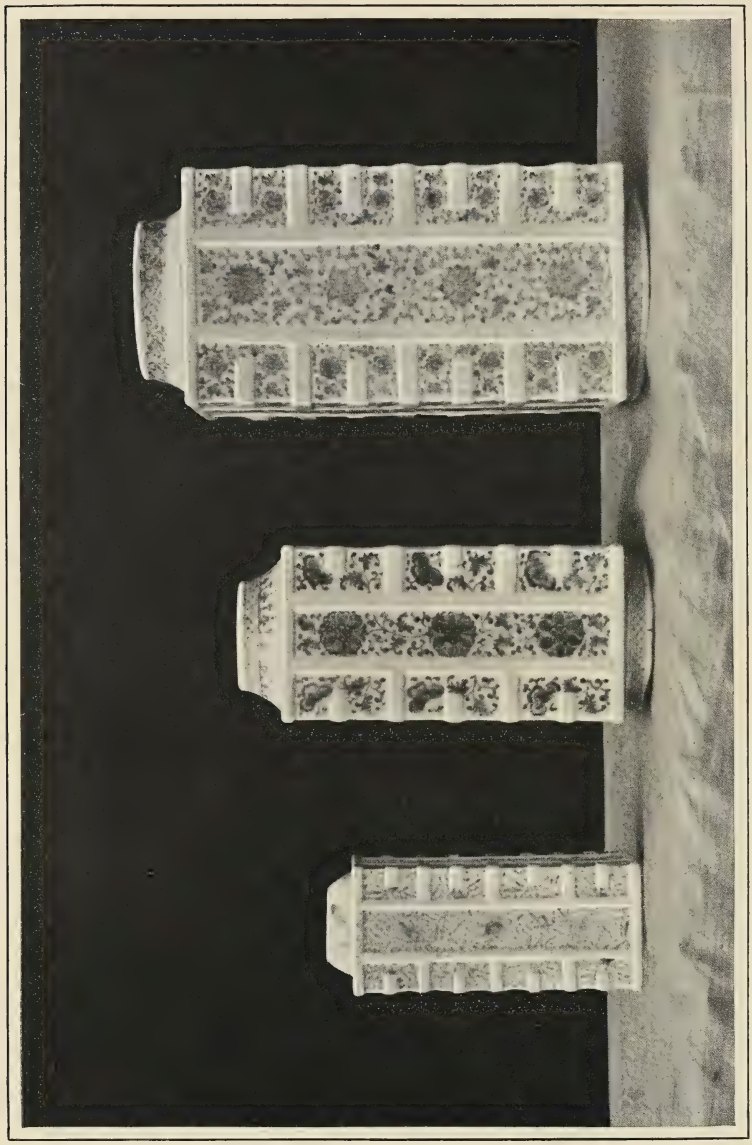
Vase. Beaker shape. Blue and white. Decoration, blue on white, conventional landscape, with mountains, valleys, boats; all in fine varying shades of blue.
Mark, double ring.
Height, 16 inches.
Period, Kang-Hsi.

From the collection of D. Landale.

大清康熙青花

PLATE LIX

PLATE LX



大清康熙燒瓷

PLATE LX

Vases. Square bodies, with circular necks and bases. Blue and white soft paste crackled. Decoration of asters and foliage in blue on white, with horizontal and vertical bars in relief. A shape much admired by Chinese.

Heights, $6\frac{3}{4}$ inches, $8\frac{1}{2}$ inches, $10\frac{3}{4}$ inches.

Period, Kang-Hsi.

From the collection of A. W. Bahr.

PLATE LXI

Vase. Beaker shape, blue and white. Ground work, a minute square-key pattern, and decoration of panels is in brilliant dark blue colours of several shades. In panels are landscapes with fishermen, boatmen and other figures.

Mark, 6 characters enclosed in double ring.

Height, 16½ inches.

Period, Kang-Hsi.

From the collection of La ven yuen.

大清康熙青花

五海王鎮海繪

PLATE LXII

PLATE LXII

Vase. Powdered blue. Decoration, three sages and storks and child in Famille verte colours upon a brilliant blue ground.

The liberal use of gilt in various scroll work adds to the attractiveness of this class.

Height, 17 inches.

Period, Kang-Hsi.

From the collection of A. W. Bahr.

PLATE LXIII

Pair of Plates. Famille verte, three colour. Under the glaze inside and outside, five-claw dragons and clouds are engraved in the paste. Decoration, peaches, pomegranates and foliage in blue, yellow, aubergine and green enamels, and around the rim on the outside with roses and foliage in the same colours. The plates are representative of the best period of the early eighteenth century, and the peculiar glaze, when held in a strong light, reflects pleasing rainbow tints.

Marks, 6 characters in double ring.
Diameter, $9\frac{3}{4}$ inches.
Period, Kang-Hsi.

Pair of Bowls. Semi-eggshell porcelain of fine quality; the colours, etc., are of the same grade and style as above.

Marks, 6 characters in double ring.
Height, $2\frac{5}{8}$ inches.
Period, Kang-Hsi.

From the collection of A. W. Bahr.

大清康熙三彩

大清康熙五彩三

PLATE LXIV

Set of Three Jars. Famille verte, five colour. Decoration, pheasants, rocks, chrysanthemum, butterflies, etc., upon a body of soft paste with a beautiful floating glaze. The crackle commences from the base and reaches about half-way up. The paste unquestionably approaches the soft paste quality, and is not the usual hard standard of this class of decorated porcelain; and from the colour and texture of the Famille verte enamels these jars show that five colour decoration on soft paste was probably commenced about the middle of the Kang-Hsi period.

Height, of Jars, 8 inches and 16 inches.

Period, Kang-Hsi.

From the collection of A. W. Bahr.

PLATE LXV

Vase. Square shaped and tapering. Famille verte, five colour. Decoration, interiors with figures very finely drawn, and with enamels of various shades of the five colours. This piece was particularly admired by the Chinese on account of the purity of the enamels, the many shades of colours, and the brilliant glaze; also for the square spreading neck, which is unusual.

Height, $19\frac{3}{4}$ inches.

Period, Kang-Hsi.

From the collection of A. W. Bahr.

与海王鎮海繪

大清康熙五彩三

PLATE LXVI

Vase. Famille verte, five colour. Decoration, a rich coral red figure, representing a Demon with attendants, in various colours, diaper red ground, with four reserves of butterflies, etc., and bamboo foliage on the neck.
Height, 17½ inches.
Period, Kang-Hsi.

Vase. Double gourd shape. Famille verte, five colour. Decoration, a figure of one of the eight Immortals on the crest of waves, and storks painted in rich enamels and finely executed.
Height, 14 inches.
Period, Kang-Hsi.

Vase. Oviform. Famille verte, five colour. Decoration, figure of God of Heaven and other Immortals ; a green ground diaper pattern on the shoulder, with four panels of butterflies, etc., all in brilliant enamels.
Height, 17½ inches.
Period, Kang-Hsi.

From the collection of Ho chun lee.

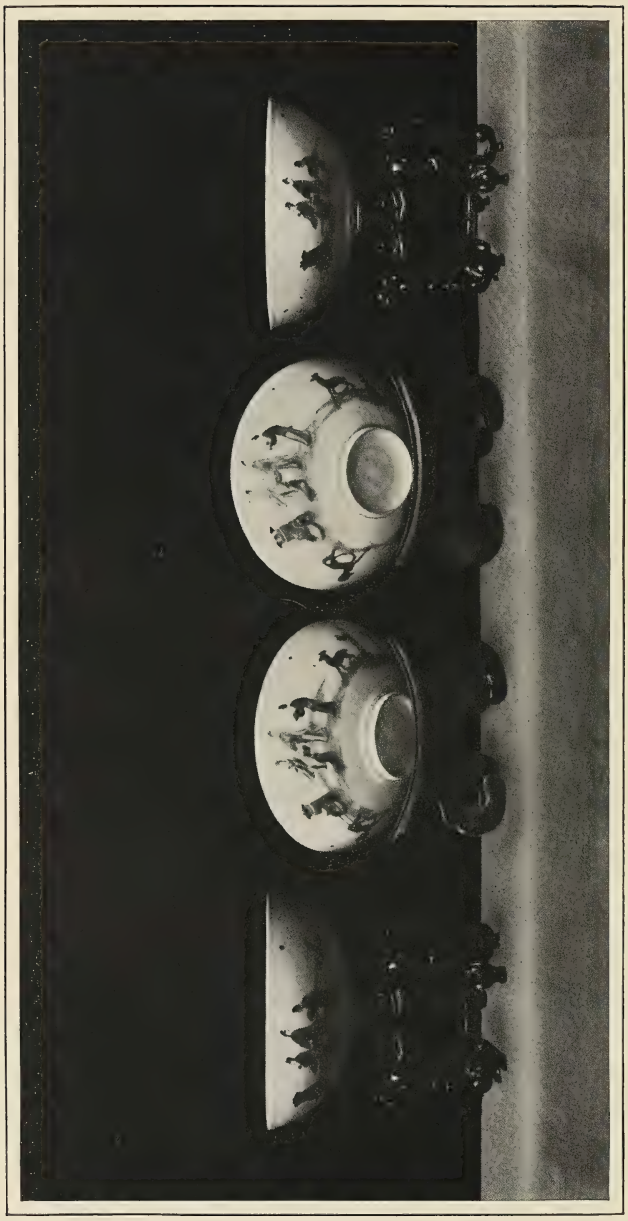
PLATE LXVII

Pair of Birthday Plates. Famille verte, five colour. Decoration, coral red fancy border in which are four medallions with characters representing "Longevity." The centre decoration is of a lady with maid, a chariot, and deer, in fine and brilliant green and coral red colours.
Marks, 6 characters in double blue rings.
Diameter, 10 inches.
Period, Kang-Hsi.

Vase. Famille verte, five colour. Decoration, student reading under an old tree in autumn ; brilliantly enamelled and of fine porcelain. The style of the painting is of the classic order, and this is a specimen of the best of Kang-Hsi productions.
Height, 10¾ inches.
Period, Kang-Hsi.

From the collection of Ho chun lee.

大清康熙五彩



大清康熙五彩

PLATE LXVIII

Four Bowls. Famille verte, five colour. Decoration represents palace ladies, with long graceful robes, walking; chariot preceding attached to a Kylin; deer and rocks at back. The robes of the ladies are all of different coloured enamels, and the brilliancy of these enamels must be seen to be appreciated. These are very fine and rare bowls, as the exquisite miniature painting on them is not usually found in Famille verte pieces; it is more in accord with the quality of the Yung-Cheng artists than with the stronger and more brilliant enamels of the Kang-Hsi Famille verte. The painting is exceedingly minute.

Marks, 6 characters, Ming mark, in double ring.
Height, 2½ inches.
Diameter, 5½ inches.
Period, Kang-Hsi.

From the collections of D. Melnikoff and A. W. Bahr.

PLATE LXIX

Vase. Famille verte, five colour. Decoration, large figures of ladies examining scrolls, playing chess, musical instruments, etc.; on shoulder are four medallions enclosing floral designs; on neck, rocks and bamboos are the principal decorations, with small key-pattern ground on side of rim. The enamel used in decoration of this piece is of the highest quality, and the black is particularly brilliant. This is probably a late production of this period.

Height, 17 inches.

Period, Kang-Hsi.

From the collection of Ho chun lee.

大清康熙五彩

PLATE LXX

彩 又 熙 康 清 人

PLATE LXX

Plate. Famille verte, five colour. Decoration, three figures at a table of rock, two are playing chess, with surroundings of rocks, fir trees, etc., in brilliant colours of green, red, aubergine, yellow and blue ; the green enamel predominates and shows to fine effect.

Mark, leaf and fillet in double ring.

Diameter, $15\frac{1}{2}$ inches.

Period, Kang-Hsi.

From the collection of A. W. Bahr.

PLATE LXXI

Bowls. Famille verte, five colour. Decoration, agricultural and domestic scenes. The brilliant enamels used and the technique in the drawing are of high quality. The rich and beautiful enamels used during the middle part of the period of Kang-Hsi are all represented in their various tints to the best effect and advantage. It is said that the Emperor Kang-Hsi had a special liking for agricultural subjects, and accordingly ordered the best artists in the Imperial Pottery works to give particular attention to this class of decoration. The porcelain is hard and pure white, and there are no marks at the base. Inscription, explaining the subject in poetical terms, is written in gold characters on each bowl, with the seal of the artist and writer.

Height, $3\frac{1}{4}$ inches.
Diameter, $7\frac{1}{4}$ inches.
Period, Kang-Hsi.

From the collection of A. W. Bahr.

大清康熙五彩

大清康熙五彩

PLATE LXXII

Plate. Famille verte, five colour. Decoration, house in valley, with figures on the balcony, surrounded with mountains and with trees in blossom. It is enamelled in brilliant colours of green and blue especially, with a trace, hardly perceptible, of red, giving almost the appearance of a three colour plate. This plate is very attractive as a fine piece of landscape drawing, besides being an uncommon subject in Famille verte dishes.

Mark, diamond with fillet in double ring.

Diameter, 15¼ inches.

Period, Kang-Hsi.

From the collection of A. W. Bahr.

PLATE LXXIII

Vase, with cylindrical neck and upright flanges. Famille verte, five colour. Decoration, various floral designs, with conventional asters in coral red evenly distributed on green ground. Two large panels have pictures of, on one side, a romantic scene, and on other an audience of military officials ; also four fan-shaped panels of flowers, trees, etc., all in brilliant enamels of the highest quality. On shoulder are also four small reserves of asters; neck is decorated with a bamboo in sepia tones.

Height, 18 inches.

Period, Kang-Hsi.

From the collection of A. W. Bahr.

大清康熙五彩

大清康熙五彩三

PLATE LXXIV

Dish, with deep sides and sloping flange. Famille verte five colour. Decoration, in centre, two female figures seated in garden under a willow tree, from which a bird in a cage is suspended. The sides are white, except a narrow battlemented border round the bottom. The flange has a ground of frog-spawn diaper, with chrysanthemum and berries; six white reserves contain various symbols.

Height, 6 inches.

Diameter, 16 inches.

Period, Kang-Hsi.

From the collection of A. W. Bahr.

PLATE LXXV

Pair of Plates. Famille verte, five colour. Celebrated as the Birthday plates, said to have been made to commemorate the sixtieth birthday of the Emperor Kang-Hsi. The decoration of pheasants, storks, peacocks and other birds, trees and flowers is all in the most perfect Chinese taste. The colouring, which is of a subdued tone, nevertheless excels in purity of enamels, and undoubtedly shows the excellence of the production of this period.

Border of these plates is decorated in fancy diaper designs, with four medallions containing the character "Longevity."

Marks, 6 characters in double ring.
Diameter, 10 inches.
Period, Kang-Hsi.

From the collection of Ho chun lee.

大清康熙五彩

大清康熙五彩

PLATE LXXVI

Dish. Famille verte, five colour. Decoration, a basket of flowers in centre, surrounded by diaper border, with flowers in reserves.
Diameter, $13\frac{3}{4}$ inches.
Period, Kang-Hsi.

Dish. Famille verte, five colour. Decoration, mounted figures in landscape.
Mark, flowers in double ring.
Diameter, $10\frac{3}{4}$ inches.
Period, Kang-Hsi.

Dish. Famille verte, five colour. Decoration, two females with a child on verandah of house, and plum tree with red blossoms. A diaper border with decorated reserves.
Diameter, $8\frac{1}{2}$ inches.
Period, Kang-Hsi.

From the collection of D. Melnikoff.

PLATE LXXVII

Vase. Famille verte, five colour. Decoration, coral red and white diaper ground, bearing turquoise blue chrysanthemum. Two panels, one containing "Mynah" birds, in black, perched on a branch of red prunus; other, a pair of jays perched on a branch of magnolia. Four circular reserves in white, two on each side, containing landscapes, insects and flowers, all painted in brilliant enamels. This specimen is a very ornate and brilliant piece of Famille verte; the colours of the enamel are of the highest quality, and the execution by the artist leaves nothing to be desired.

Mark, double ring in blue.

Height, 18⅜ inches.

Period, Kang-Hsi.

Now in the possession of Lord Kitchener.

上海王鎮海繪

大清康熙五彩

PLATE LXXVIII

Vase. Wide mouth with flange. Famille verte, five colour. Decoration, bold scroll or fringe-like pattern, foliated borders, with diaper and flower pattern in rich enamels. White body, with medallions and characters in colour.

Height, 16 inches.

Period, Kang-Hsi.

From the collection of A. W. Bahr.

PLATE LXXIX

Figure of Unicorn. Famille verte, five colour. The ground of body pencilled in rich brown, chest decorated in a vivid hue of coral red, horns of yellow with black stripes, face of various tints of Famille verte; and stand of a cloud pattern, decorated in brilliant tints of yellow, green, aubergine and red. Considered to be an uncommon specimen.

Height, $6\frac{3}{4}$ inches.

Period, Kang-Hsi.

Now in the possession of P. Ralli.

大清康熙五彩

PLATE LXXX

大清康熙雍正硃裏紅

PLATE LXXX

Four Pairs of Miniature Vases and Bottles. Famille rose, painted with good taste and delicate colours. They are fine specimens of the early Yung-Cheng colour and drawing, and the porcelain is also of superfine quality. Probably made at the Imperial Works for palace use only.

Marks, 6 characters of the period.
Height, $2\frac{1}{4}$ inches to $3\frac{1}{2}$ inches.
Period, Yung-Cheng.

From the collection of Li chi bai.

PLATE LXXXI

Pair of Bowls. Famille rose. Ruby ground with lilies, peonies and marguerites, all in fine enamels. These are very rare specimens, there being but little Famille rose with Kang-Hsi mark (see remarks on Writer's Water Bottle, Plate XXXIII).

Marks, raised characters in seal border.

Height, 2½ inches.

Diameter, 5 inches.

Period, Kang-Hsi.

From the collection of Bon lan zung.

Vase. Bottle shape, sloping shoulder to neck, with flange top. Famille rose. Pea green graviata ground, with red, blue and pink flowers, rose-coloured scarf around the neck. Children, in various coloured garments, around the shoulder and base. The bright and finely finished little figures make a striking contrast to the even colouring of the graviata ground.

Height, 15 inches.

Period, Ch'ien-Lung.

From the collection of A. W. Bahr.

紅粉彩
熙胭脂
大清康

粉彩
乾隆
大清

紅粉彩
熙胭脂
大清康

PLATE LXXXI

上海王鎮海繪

PLATE LXXXII

PLATE LXXXII

Vase. Oviform. Famille rose. Decoration, plum blossoms, branches, leaves and birds, in finest Famille rose tints, and fungus in coral red, all on a pure white ground. This style of form, decoration and colouring is particularly admired by Chinese.

Height, 16 inches.

Period, Yung-Cheng.

Now in the possession of J. Stirling.

PLATE LXXXIII

Vase. Famille rose. Decoration, utensils, fruits, flower baskets, vases, incense burners, etc., in high relief with paintings of butterflies. Fish-roe ground of light green around the shoulder of vase, with six asters of yellow and light shades, merging at neck into an "ee" ground of rich brown with rocks, clouds and foliage in Famille rose tints and in high relief.

Height, 17½ inches.

Period, Yung-Cheng.

From the collection of A. W. Bahr.

大清雍正粉彩

大清雍正粉彩

PLATE LXXXIV

Vase. Oviform, with narrow neck and spreading mouth. Famille rose. Decoration, rocks, birds and flowers in finest tints of Famille rose of this period. The painting is exceedingly good and probably by an artist of repute; the porcelain is of a particularly fine quality.

Height, 10 inches.

Period, Yung-Cheng.

From the collection of Ho chun lee.

PLATE LXXXV

Pair of Square Flower Pots. Famille rose. Decoration on one, cow-boy riding and playing the flute, on other, an old man riding on donkey, with boy following; painted in soft tints of sepia and various colours. The delicacy of painting and contrasts of shades of sepia and colours on the exquisite white, put these pieces in the very first rank of the productions of this period.

Height, $5\frac{1}{2}$ inches.

Period, Yung-Cheng.

Vase. Bottle-shape. Famille rose. Decoration, in blue under the glaze, trees, rocks, etc.; and numerous monkeys in sepia, red and other tints, finely drawn with much detail.

Height, 10 inches.

Period, Ch'ien-Lung.

From the collection of Ho chun lee.

PLATE LXXXV

大清雍正粉彩

大清雍正粉彩

PLATE LXXXVI

Brush Holder. Famille rose. Decoration, old men playing Chinese chess. The special point of this article is the strength and purity of the colour used.
Height, 11½ inches.
Period, Yung-Cheng.

Bowl. Famille rose. Decoration, rows of branches bearing peach blossoms of exquisite and pleasing colours, in the Ku-yu-sien style of painting.
Height, 2 inches.
Period, Yung-Cheng.

Bottle. Famille rose. Egg-shell porcelain. Decoration, two figures and rocks in attractive colours and fine finish. A rare and much prized specimen.
Height, 5½ inches.
Period, Yung-Cheng.

From the collection of H.E. King siao san.

PLATE LXXXVII

Vase. Famille rose. Decoration, lady in wheel-chair, with a yellow stag, and surrounded by attendants.
Height, 17 inches.
Period, Yung-Cheng.

From the collection of La kwei sung.

Vase. Famille rose. Decoration, peonies and prunus blossoms; two birds in black, pale blue, and white; two birds in two shades of brown.
Height, 17¼ inches.
Period, Yung-Cheng.

From the collection of R. D. Craig.

Vase. Famille rose. Decoration, two ladies seated at a table, with others playing musical instruments.
Height, 16 inches.
Period, Yung-Cheng.

From the collection of Taotai Hoo erh mai.

大清雍正粉彩

大清雍正粉彩

PLATE LXXXVIII

Vase. Oviform, with neck expanding to a wide rim. Famille rose. Decoration, figures and willow tree; a double border in green around the shoulder.

Height, 16½ inches.

Period, Yung-Cheng.

From the collection of d'Auxion de Ruffé.

Vase. Cylindrical, with curved neck. Blue and white. Decoration, figures, spotted stag, and palm trees.

Height, 18 inches.

Period, Yung-Cheng.

From the collection of Taotai Hoo erh mai.

Vase. Oviform, with neck expanding to a wide rim. Famille rose. Decoration, figures, one mounted on a lion.

Height, 16½ inches.

Period, Yung-Cheng.

From the collection of J. N. Jameson.

PLATE LXXXIX

Pair of Figures. Famille rose. Decoration, one figure with a coral red cloak, gold pencilled reserves of flying phœnix with band around the edge of the cloak in green with floral designs; in hands, small urn and vase.

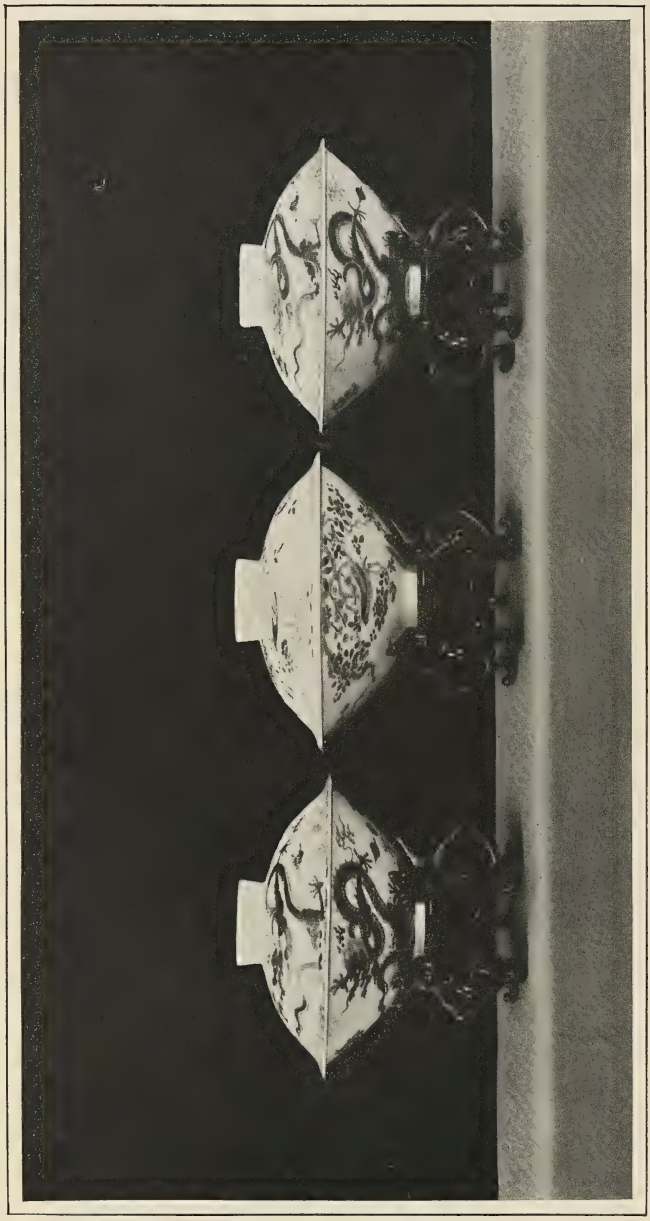
Other figure decorated with a green cloak, and reserves, in black, with dragons, the band or girdle in brown with floral designs; in hands, lotus leaf and flower and coral red vase.

Height, 8 inches.

Period, Yung-Cheng.

Now in the possession of J. Wormald.

上海王鎮海繪



大清雍正闕彩

PLATE XC

Pair of Bowls, with covers. Famille verte, five colour, semi-eggshell. Decoration, dragons and clouds, under-glazed blue, and brilliant over-glazed enamels.
Marks, characters.
Height, 5 inches.
Diameter, 8 inches.
Period, Yung-Cheng.

Bowl, with cover. Famille verte, five colour, semi-eggshell. Decoration, spray of red prunus blossom, and birds; under-glazed blue, and fine over-glaze enamels.
Mark, characters.
Height, 5 inches.
Diameter, 8 inches.
Period, Yung-Cheng.

From the collection of C. O. Liddell.

PLATE XCI

Pair of Jars, with covers. Famille verte, five colour. Decoration, ladies and children playing, reading, etc. The enamels are of a light and brilliant class and show no trace of rose, so that, though the design and porcelain denote the period as Yung-Cheng, the colour of the enamels would seem to be Kang-Hsi. Unglazed base.

Height, 15 inches.

Period, Yung-Cheng.

From the collection of A. W. Bahr.

大清雍正五彩

PLATE XCI

PLATE XCII

血紅
雍正蓋
大清

裏紅
乾隆砸
大清

PLATE XCII

Bottle. Red and blue. Decoration, rich red and salmon coloured dragon in blue clouds, all well drawn in bold design. A fine specimen of the under-glaze work of this period; the colours are very striking.

Mark, Ming characters.

Height, 12½ inches.

Period, Yung-Cheng.

From the collection of Yu tze sor.

Vase, with dragon handles on neck. Red and blue. Decoration, coral red bats flying in blue clouds, blue formal band on rim, neck and near base. The effect of the style of decoration is very pretty and attractive.

Mark, blue seal.

Height, 21⅞ inches.

Period, Ch'ien-Lung.

From the collection of G. D. Coutts.

Bottle. Red and blue. Decoration, on white ground with red and peach bloom tints and green spots, Kylins playing with a ball, peach bloom colours, and blue ribbons flying loose. Formal diaper band, red and peach bloom tints, on rim of neck and on shoulder, blue diaper pattern near base, all under glaze. A fine specimen of this class.

Mark, blue seal.

Height, 11½ inches.

Period, Ch'ien-Lung.

From the collection of A. W. Bahr.

PLATE XCIII

Pair of Vases, double gourd shape (or so-called Pilgrim bottles), with handles. Famille rose. Coral red ground, with gold decorations and two panels in white, containing figures of boys playing at different games. Colours of fine quality and painting good. The coral red ground harmonises very well with the Famille rose tints. These vases are uncommon, and the seal mark is of an Imperial Pottery.

Marks, blue square seal of 6 characters on turquoise ground.
Height, 7 inches.
Period, Ch'ien-Lung.

From the collection of A. W. Bahr.

入 清 乾 隆 粉 彩

PLATE XCIV

大清乾隆粉彩

PLATE XCIV

Vase. Pear shape, with short neck and wide mouth, and dragon handles. Famille rose. The decoration is known as "Mille Cerf." The colouring is chiefly in browns and greens. The stems of pines are sepia and browns, drawing of the hills sepia and coloured in browns and green, some of the peaks are in blue enamel.

Mark, square seal in blue.

Height, 17½ inches.

Period, Ch'ien-Lung.

From the collection of A. W. Bahr.

PLATE XCV

Vase. Bottle shape, with cylindrical neck. Famille rose. Decoration, on white ground, a prunus tree with blossoms of pink, red and coral red, and sepia branches with shadings of a dull yellow; four magpies perched on the branches.

Mark, square seal in blue.

Height, 20 inches.

Period, Ch'ien-Lung.

From the collection of B. Rosenbaum.

大清乾隆粉彩

大清乾隆粉彩

PLATE XCVI

Pair of Bowls. Famille rose. Decoration, called "Mille Fleur." Conventional flowers on yellow ground. These bowls were only used at the Imperial table.

Marks, raised blue seal, 4 characters with double lined border.

Height, 2½ inches.

Diameter, 6 inches.

Period, Ch'ien-Lung.

Figure of Kuan-Yin. Famille rose. Apron has floral design black on green, cloak also has floral design in creamy white; Famille rose decorations on beads, etc.

Height, 13 inches.

Period, Ch'ien-Lung.

From the collection of A. W. Bahr.

PLATE XCVII

Pair of Jars, with covers. Famille rose. Turquoise blue enamel ground, covered with flowers in various coloured enamels, and outlined in gold. This pair of vases is a high-class production of the Ch'ien-Lung period ; the execution of the drawing is wonderfully fine and accurate, and shade of the turquoise ground is superb.

Marks, red seal and 6 characters.

Height, 16 inches

Period, Ch'ien-Lung.

From the collection of Yu tze sor.

大清乾隆粉彩

PLATE XCVII

大清乾隆粉彩

PLATE XCVIII

Pair of Cups. Famille rose. "Mille Fleur." Floral decoration in enamels, covering the exterior; gilt edge. A brilliant class of production of this period; the many colours of all kinds of flowers crowded on the surface give an artistic and pleasing effect.

Height, 2½ inches.

Period, Ch'ien-Lung.

From the collection of C. O. Liddell.

Vase. Famille rose. Decoration, landscape of hill, with temples and fine trees. This vase is of the style known as Ku-yu-sien, and the soft tints and beautiful execution are much admired by Chinese connoisseurs.

Height, 8 inches.

Period, Ch'ien-Lung.

From the collection of Wong kai zur.

PLATE XCIX

Miniature Vases and Jars. Famille rose. Blue and white. This was an interesting exhibit; most of the articles are very delicately drawn, with figures, etc., in fine colours.

Height, 1 inch to 2 inches.

Period, Ch'ien-Lung.

From the collection of Peter Bahr.

大清乾隆粉彩

PLATE C

大清乾隆粉彩

PLATE C

Porcelain Snuff Bottles. Famille rose. Delicately painted with flowers, children, etc., in variegated colours; flat in shape, with jade and glass stoppers fitted.

Period, Ch'ien-Lung.

From the collection of Liu wen choo.

PLATE CI

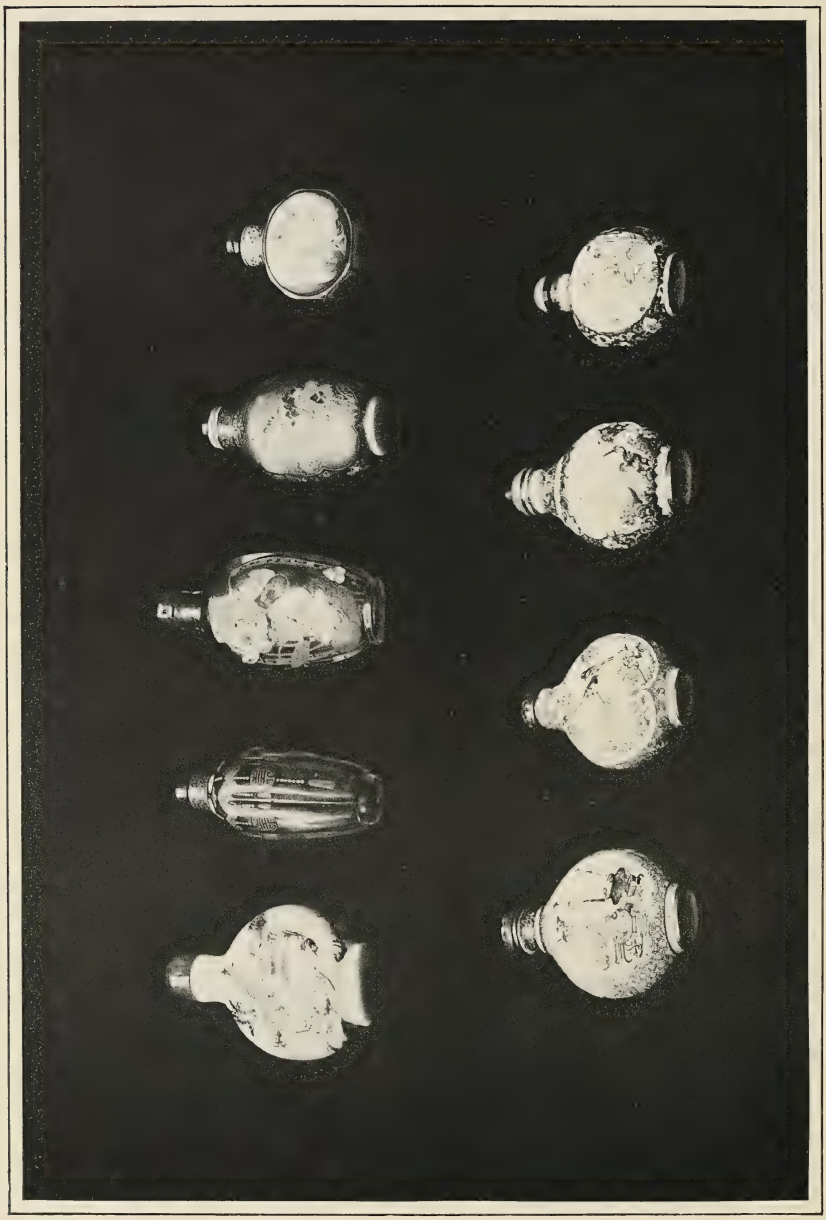
Snuff Bottles. Famille rose. Fine crackled soft paste, mostly decorated in Famille rose colours and subjects in high relief; two are delicately pierced.

Height, from 2 inches to $2\frac{1}{2}$ inches.

Period, Ch'ien-Lung.

From the collection of A. W. Bahr.

大清乾隆粉彩



大清乾隆粉彩

PLATE CII

Five Snuff Bottles. Glass, with exquisite drawings of landscapes, flowers, etc., in variegated colours, and with jade stoppers. Two of these are drawn by the famous artist Ku-yu-sien, and are extremely rare and much sought after by Chinese collectors.
Marks, characters.
Period, Ch'ien-Lung.

Four Snuff Bottles. Enamel on copper, finely drawn, with landscapes, flowers, etc., in colours.
Marks, characters.
Period, Ch'ien-Lung.

From the collection of Liu wen choo.

PLATE CIII

Pair of Framed Sets of Porcelain Plaques. Famille verte, five colour. Frame on left of illustration has centre plaque, $8\frac{3}{4}$ inches square, decorated with landscape; floral designs on side panels. Frame on right of illustration has centre plaque of same size, decorated with audience chamber and figures; side panels of floral designs.

Period, Kang-Hsi.

Panel, $20\frac{3}{4}$ inches square. Blue and white porcelain characters and figures, inlaid on a groundwork of painted cement.

Period, Ch'ien-Lung.

Framed Plaque. Blue and white porcelain, with landscape decoration.

Size, 14 inches by 12 inches.

Period, Ch'ien-Lung.

Framed Plaque on stand. Famille rose. Decoration, landscape, with trees and temples, finely painted in five colour enamels.

Size, $16\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Period, Ch'ien-Lung.

Framed Porcelain Picture Plaque. Famille rose. The subject, man in a boat, and man seated on rock above, is in porcelain and inlaid on a groundwork of painted cement.

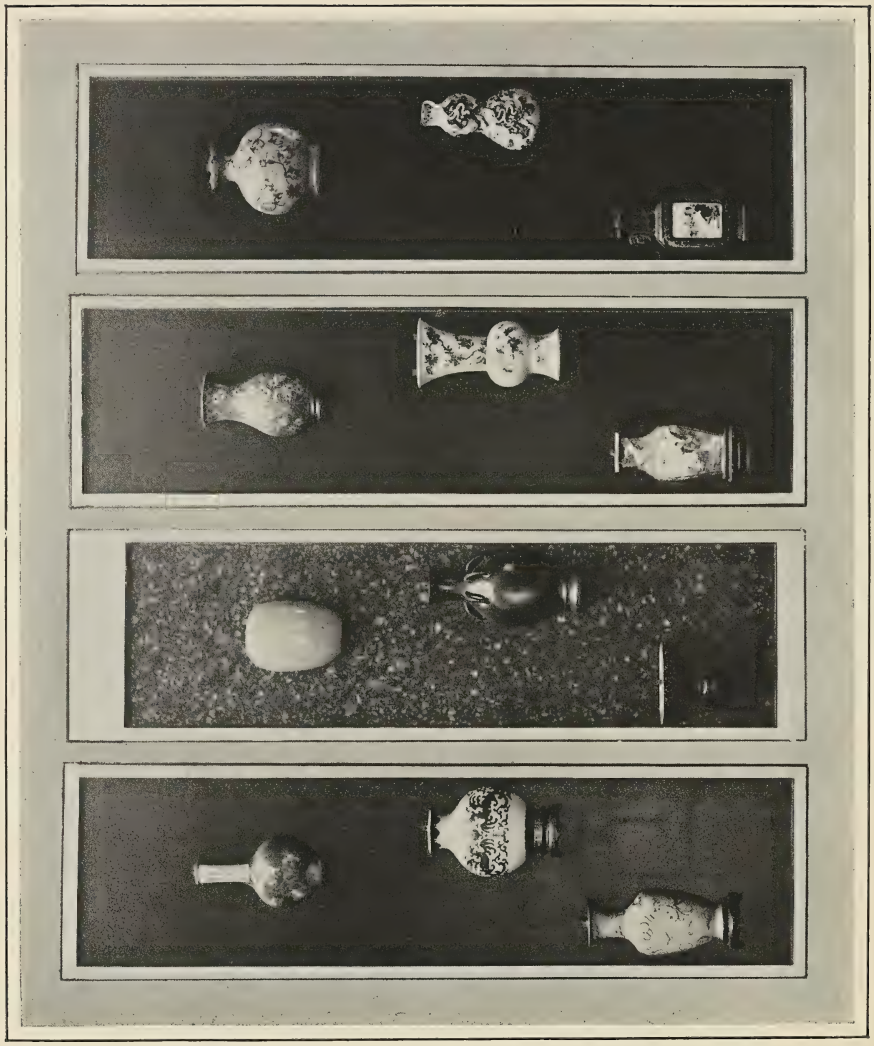
Size, $25\frac{1}{2}$ inches by 16 inches.

Period, Ch'ien-Lung.

From the collection of Taotai Shen tun ho.

大清乾隆粉彩

PLATE CIII



大清康熙雍正乾隆五彩粉彩

PLATE CIV

Panels, on which are fixed half vases and beakers of porcelain from 8 inches to 12 inches high, mostly Famille rose, all exquisitely decorated and of equal standard of quality with whole vases of same style and period. This form of ornament is much esteemed by Chinese for use in important rooms.

Periods, Ch'ien-Lung, Yung-Cheng, and Kang-Hsi.

From the collection of Sien tze za.

PLATE CV

Porcelain Plaque. Framed and on stand. Famille rose. Decoration, mountains, lakes and rapids, temples and houses, with trees and high cliffs, finely painted in Famille rose enamels.

These plaques are generally placed at the side of the main table in reception halls, with a vase on other side, and are articles of decoration much prized by the Chinese gentry.

Size, 24 inches by 18 inches.

Period, Ch'ien-Lung.

From the collection of Zee lee yuen.

大清乾隆粉彩

大清乾隆粉彩

PLATE CVI

Plaque. Framed. Famille rose. Porcelain figures inlaid on neutral-tint painted cement ground.

The figures, "eight Immortals," are decorated in various tints of Famille rose enamels and in slight relief, which gives a striking appearance to the picture. The name of the artist is given on the two porcelain seals at the left side. This plaque is used as a picture, and placed on walls.

Size, 43 inches by 24 inches.

Period, Ch'ien-Lung.

From the collection of Taotai Shen tun ho.

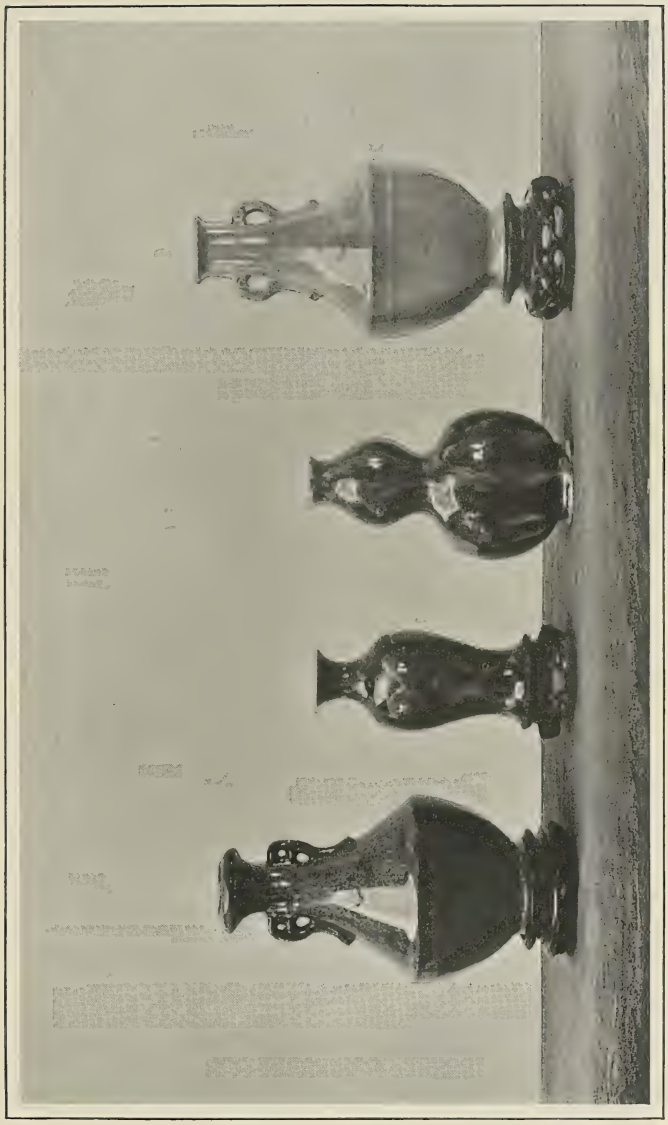
PLATE CVII

Pair of Vases, with handles on neck. Flambé of red tint with splashes of blue and grey.
Height, 10 inches.
Period, Ch'ien-Lung.

Vase. Flambé in reds and greens. The Flambé class is very popular with Chinese collectors, and the extraordinary variety of shades is very remarkable.
Height, 8 inches.
Period, Ch'ien-Lung.

Vase. Double gourd shape. Flambé in red, blue, purple, and yellow.
Height, 9 inches.
Period, Ch'ien-Lung.

From the collection of F. E. Wilkinson.



大清乾隆密要

大清乾隆粉彩

PLATE CVIII

Figures. Famille rose. Three Immortals, representing "Longevity," happiness, and rank or fortune. Robes are highly ornamented with variegated colours. The stands are a yellow ground with diaper pattern in blue and other enamels, with a pewter rim to preserve edges.

Height, 24 inches.

Period, Ch'ien-Lung.

From the collection of A. W. Bahr.

PLATE CIX

Vase. Peking enamel on copper. Design of an embroidered kerchief knotted around top of vase, which has a ground of rich red, with various scrolls and floral designs of Famille rose tints. This is a rare specimen of the ware, and drawing is superior and workmanship perfect.

Height, 12 inches.

Period, Ch'ien-Lung.

From the collection of D. Landale.

大清乾隆洋瓷

PLATE CX

大清乾隆洋磁

PLATE CX

Incense Burner. Peking enamel on copper. Decoration of scroll and floral ground, with panels on either side containing landscapes; buildings and figures are European of the eighteenth century. This is a fine specimen of the ware made during this period, and the rich colours of Famille rose enamels used are very attractive.

Height, 16 inches.

Period, Ch'ien-Lung.

From the collection of Wong kai zur.

PLATE CXI

Pair of Teapots, Plates and Bowl. Peking enamel on copper. The figures on teapots are in eighteenth century costume, and interesting as made for Europe. All are of exquisite colours in Famille rose.

Period, Ch'ien-Lung.

From the collection of Dr. A. Stanley.

大清乾隆洋磁

PLATE CXI

大清乾隆洋瓷

PLATE CXII

Fish Bowl. Peking enamel on copper. Decoration, scroll and floral design, with two oval panels containing landscapes of buildings, trees and figures, imitating eighteenth century European picture. Fine colours of Famille rose.

Height, 18 inches.

Diameter, 24 inches.

Period, Ch'ien-Lung.

From the collection of Wong kai zur.

PLATE CXIII

White Jade Articles, consisting of spill holders, wine cups, Kylins, deer, water bottles, etc., all carved in the Ch'ien-Lung period, and of exquisite quality, even shades, and a richness combined with simplicity of carving which has perfect finish.

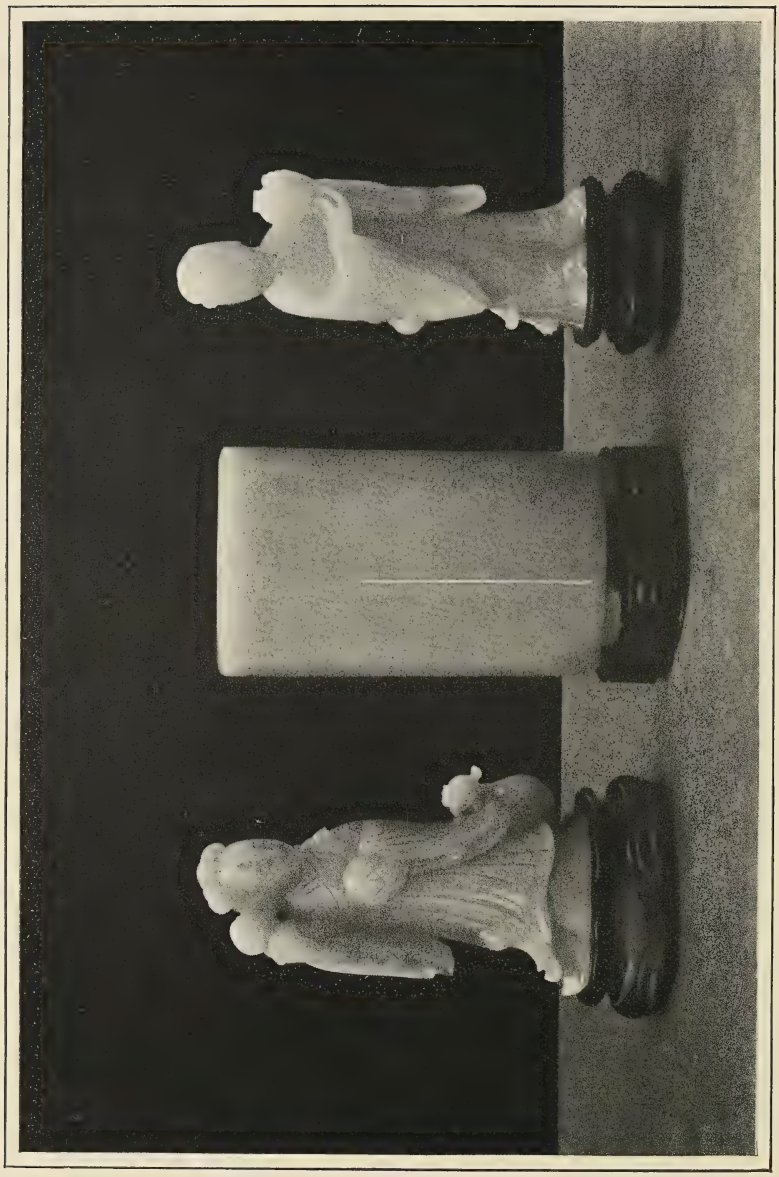
This group of small articles was specially selected from a large collection as specimens of the quality most admired by Chinese collectors. Simplicity, even colour, correct proportion and perfect finish are the points valued.

Period, Ch'ien-Lung.

From the collection of D. Pecorini.

大清乾隆雕刻白玉

PLATE CXIII



大清乾隆雕刻白玉、

PLATE CXIV

Figures and Brush Holder. White jade, of even colour and beautiful workmanship. The carving of the figures is extremely fine, each single hair on heads being clearly marked.

Height, of figures, 3 inches.
„ „ holder, $2\frac{3}{4}$ inches.
Period, Ch'ien-Lung.

From the collection of D. Pecorini.

PLATE CXV

Green Jade Bottle, with cover. Two boys and dragons carved on bottle in high relief. The carving is finely executed, and the size of this specimen is uncommon.
Height, 7 inches.
Period, Ch'ien-Lung.

Bottle, with cover, resting on a mythical bird, made of a pink stone. This work is well finished and the size uncommon.
Height, 8½ inches.
Period, Ch'ien-Lung.

Carved Crystal Bottle, with cover, well executed in the carving.
Height, 7 inches.
Period, Ch'ien-Lung.

From the collection of Yu tze sor.

大清乾隆雕刻翡翠水晶

PLATE CXV

大清乾隆紅瓷罐

PLATE CXVI

Bottle. Clear glass of two tints, top red-colour layer carved in floral pattern in high relief, leaving the yellow ground visible.

Mark, seal.

Height, $8\frac{1}{2}$ inches.

Period, Ch'ien-Lung.

From the collection of Bon lan zung.

Bottle. Glass, upper red layer carved with storks, trees, flowers, etc., in high relief, leaving the lower layer of speckled white visible.

Mark, seal.

Height, $8\frac{3}{4}$ inches.

Period, Ch'ien-Lung.

From the collection of A. W. Bahr.

Bottle. Glass ; as above, red layer carved in high relief, with under layer of speckled white.

Mark, seal.

Height, $7\frac{1}{2}$ inches.

Period, Ch'ien-Lung.

From the collection of G. H. Thomson.

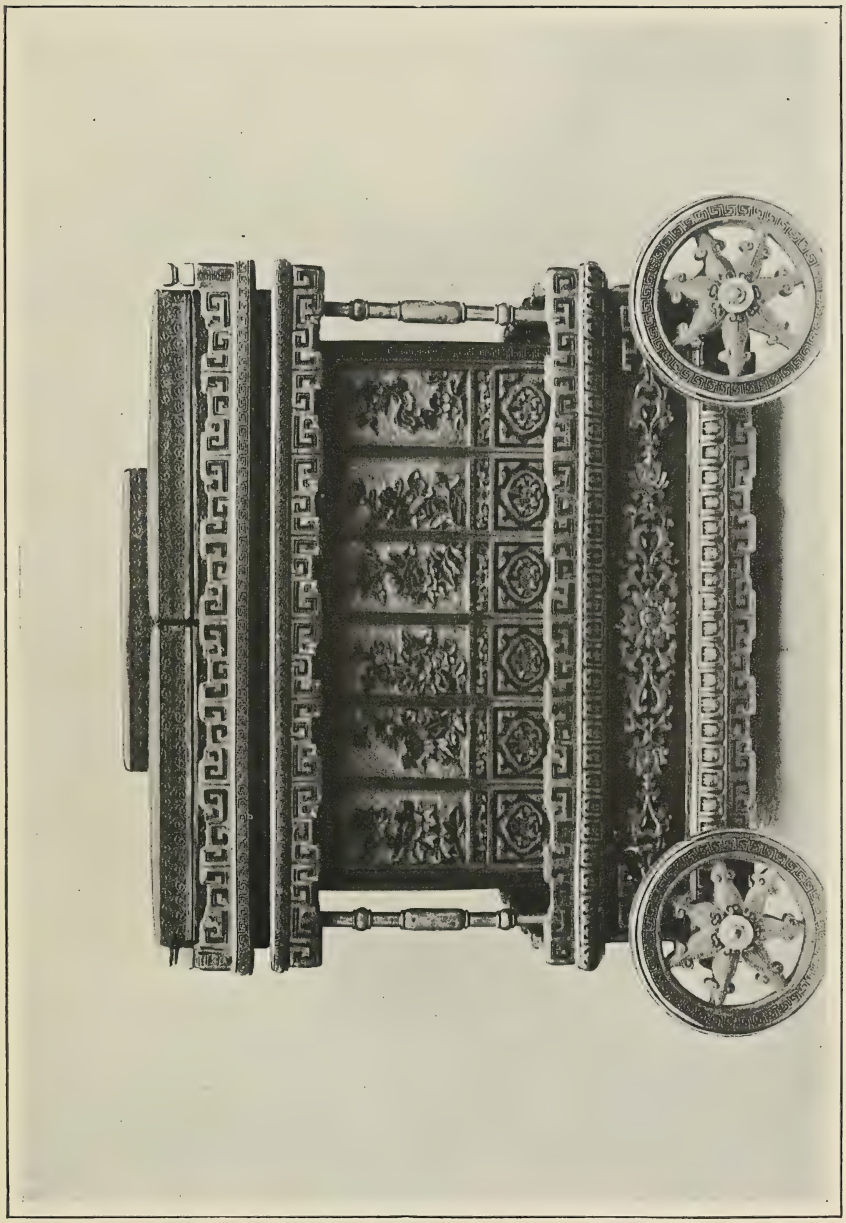
PLATE CXVII

Carriage. Carved red lacquer, a model of that used by the Emperor Ch'ien-Lung within the palace precincts. It is rectangular in shape, supporting a tray on which are five boxes, and in the lower part of the carriage are two drawers; wheels have gilt brass tyres; posts supporting the upper portion, as well as the four small corner posts on the top, are of brass gilt. Panels of flowers are carved in the red lacquer in high relief, leaving the black ground. The whole workmanship is of the best, and finish, as well as quality of the lacquer, leaves nothing to be desired. The article is used as a jewel box by palace ladies, and is a rare specimen of the lacquer class.

Height, 10¼ inches.

Period, Ch'ien-Lung.

From the collection of A. W. Bahr.



大清乾隆雕漆

大清乾隆雕刻象牙

PLATE CXVIII

Figure of a Sage, with staff and fan, in ivory tusk, well carved and good finish.
Height, 14½ inches.
Period, Ch'ien-Lung.

Screen on Stand. Ivory. The panel is a picture with house, figures, trees, flowers, etc., enriched in colours on a delicately pierced ground. The stand is also exquisitely carved with pierced work, and shows the wonderful art of the carver in the minute figures, etc., especially in lower part of the stand.
Height, 10 inches.
Period, Ch'ien-Lung.

Now in the possession of M. Permezel.

Figure. Ivory. An old man kneeling by a stag, a very attractive and well executed work.
Height, 7½ inches.
Period, Ch'ien-Lung.

From the collection of Mrs. F. Ayscough.

PLATE CXIX

Helmet. Pottery, three colours of yellow, green and aubergine. Supposed to have come from the Imperial palace. The design clearly copies a European helmet of the Middle Ages, and is attributable to the strong foreign influence during this emperor's reign.

Height, 22 inches.

Period, Ch'ien-Lung.

From the collection of A. Rose.

大清乾隆三彩

大清道光黑地粉彩

PLATE CXX

Vase. Pear shape, with spreading base, neck expanding to flanged rim, and handles. Famille rose. Glossy black ground, with two small panels on neck containing figures, and two panels on body containing groups of figures, all painted in fine colour enamels. This is an uncommon and interesting production of the period.

Mark, double ring on base.

Height, $15\frac{1}{4}$ inches.

Period, Tao-Kwang.

From the collection of Sir C. P. Chater.

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